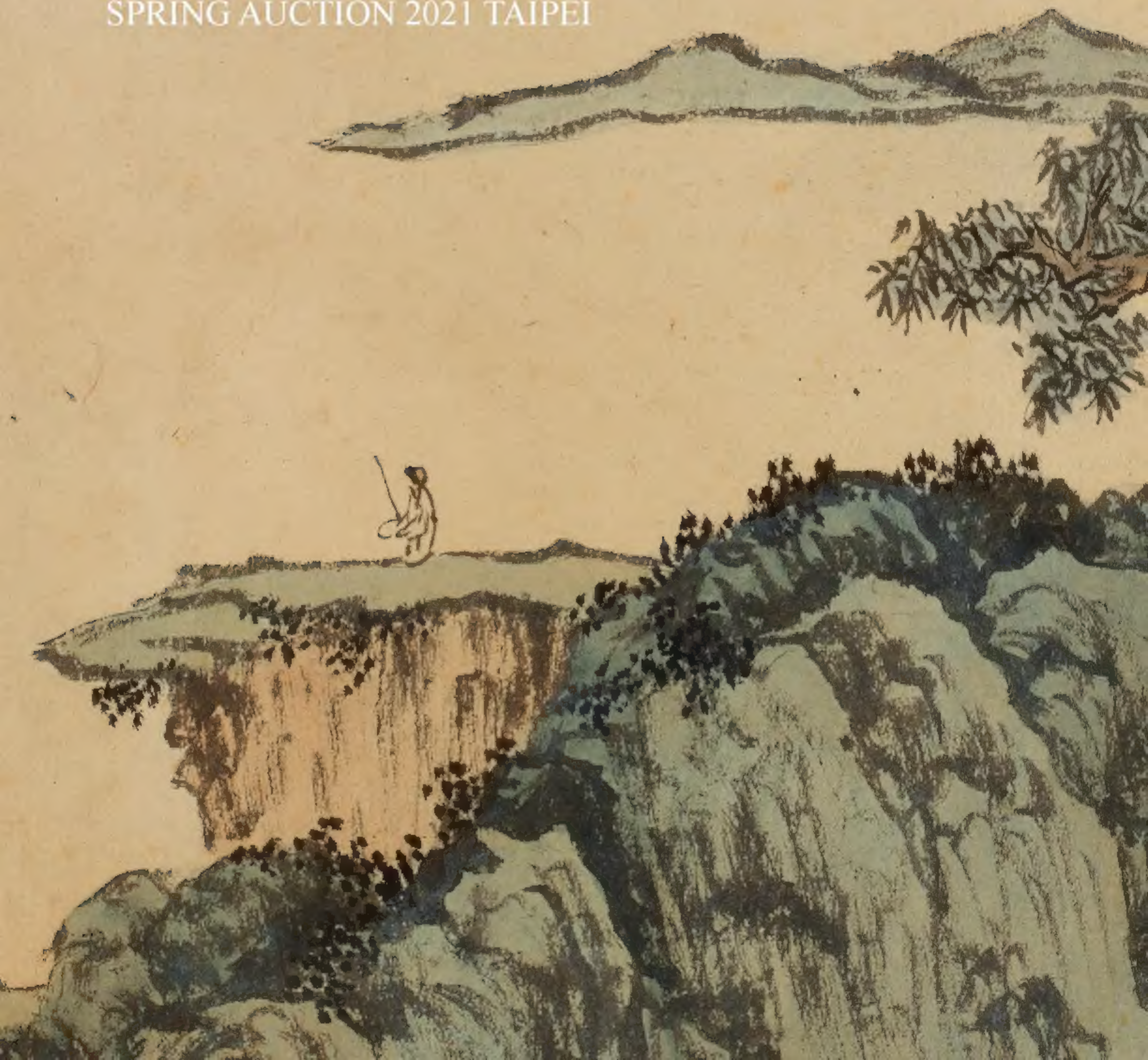


Ravenel

SPRING AUCTION 2021 TAIPEI





雲石盤空
孤鴻飛雨半空翻轉玉龍腰
壬申秋江中畫





羅芙奧台北 2021 春季拍賣會
翰墨丹青—中國書畫及古文物專場

RAVENEL SPRING AUCTION 2021 TAIPEI
Refined Brushwork: Fine Chinese Paintings and
Works of Art

拍賣日期／地點

2021年6月5日（六）下午1:30
萬豪酒店
台北市中山區樂群二路199號3樓（博覽廳）

預展日期／地點

高雄
2021年5月15日（六）上午11:00至下午6:00
2021年5月16日（日）上午11:00至下午6:00
琢璞藝術中心
高雄市前金區五福三路63號8樓

台中
2021年5月22日（六）下午1:00至下午6:00
2021年5月23日（日）上午11:00至下午6:00
豐藝館
台中市西區五權西路一段110號B1

台北
2021年6月3日（四）~4日（五）上午11:00至下午7:00
2021年6月5日（六）上午11:00至下午1:30
萬豪酒店
台北市中山區樂群二路199號3樓（博覽廳）

AUCTION

Saturday, June 5, 2021, 1:30pm
Marriott Taipei
Grand Space, 3F, No. 199, Lequn 2nd Road, ZhongShan Dist., Taipei, Taiwan

PREVIEWS

Kaohsiung
Saturday, May 15, 2021, 11:00am - 6:00pm
Sunday, May 16, 2021, 11:00am - 6:00pm
J. P. Art Center
8F, No. 63, Wufu 3rd Rd., Qianjin Dist., Kaohsiung, Taiwan

Taichung
Saturday, May 22, 2021, 1:00pm - 6:00pm
Sunday, May 23, 2021, 11:00am - 6:00pm
Fong-Yi Art Gallery
B1, No. 110, Section 1, Wuquan W. Rd., West Dist., Taichung, Taiwan

Taipei
Thursday, June 3 - Friday, June 4, 2021, 11:00am - 7:00pm
Saturday, June 5, 2021, 11:00pm - 1:30pm
Marriott Taipei
Grand Space, 3F, No. 199, Lequn 2nd Road, ZhongShan Dist., Taipei, Taiwan



拍賣目錄每本售價：NT\$1,200
This auction catalogue: US\$40 per copy

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and Paintings Department

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業務助理 台北
Sales Assistant Taipei

羅美奧台北 2021 春季拍賣會服務部門及聯絡人

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Our professional administration department may make recommendations of arrangement or the most appropriate transportation for you.

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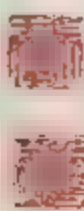


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163	委託競投表格 Absentee Bid Form
v	業務規則 Transaction Agreement

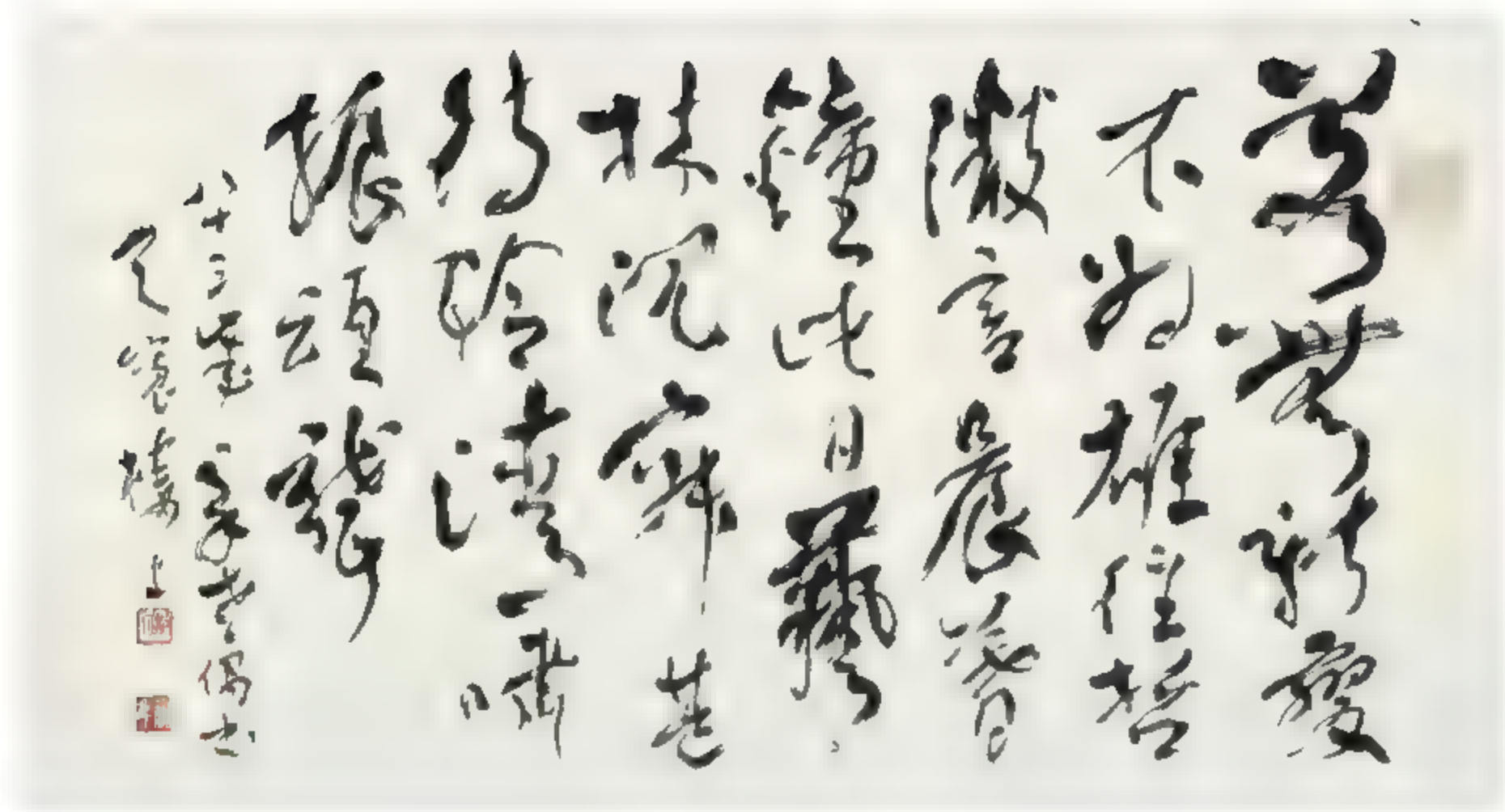


晚蕊
宣統二年二月
吳士偉畫





**REFINED BRUSHWORK:
FINE CHINESE PAINTINGS AND
WORKS OF ART**
翰墨丹青—中國書畫及古文物專場



601

AU HO-NIEN
(Taiwanese, b. 1935)

Calligraphy in Running Script

ink on paper, scroll
52 x 95.5 cm
Signed *Ho* in Chinese
With three seals of the artist

NT\$ 20,000 - 40,000
HK\$ 5,000 - 11,000
US\$ 700 - 1,400
RMB 5,000 - 9,000

歐豪年

行書書法

52 x 95.5 cm
墨水 紙本，橫卷
題文 辛巳年，歐豪年，行書，五十二乘九十五點五厘米
款識 歐豪年，辛巳年，行書，五十二乘九十五點五厘米
印 鈐 歐豪年，辛巳年，行書，五十二乘九十五點五厘米

602

LUO FU

(Taiwanese, 1928-2018)

Calligraphy in Running Script

Ink on paper, scroll

111 x 17 cm

Signed *Luo Fu* in Chinese

With one seal of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

洛夫

行書書法

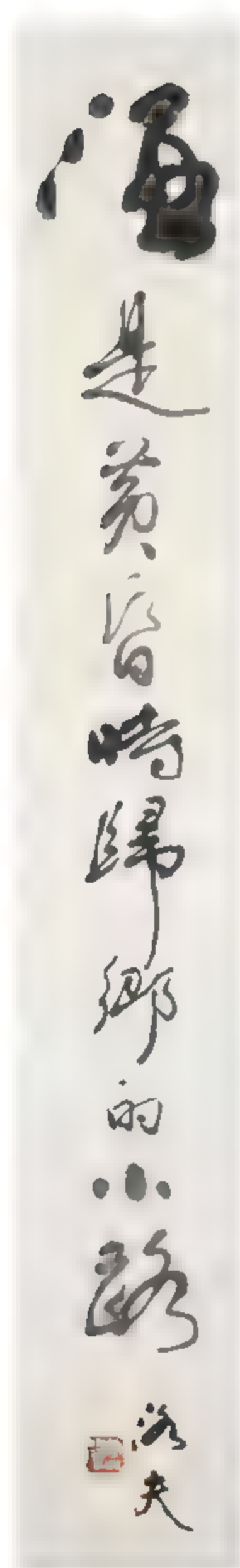
水墨 紙本 立軸

111 x 17 cm

釋文 通山歸鄉的小路

一九八二年

三月廿一日





603

WU PING

(Taiwanese, 1920-2019)

Calligraphy

Ink on gold-flecked paper, framed

40 x 33 cm

Signed *Wu Ping* in Chinese

With three seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

吳平

佛





604

AU HO-NIEN
(Taiwanese, b. 1935)

Calligraphy

2020

Ink on paper, framed

35.5 x 105 cm

Signed *Au Ho-nien* in Chinese

With two seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

歐豪年
福慧雙修

2020

紙本、墨、紅印

35.5 x 105 cm

題款、紅印

歐豪年、福慧雙修

2020年、福慧雙修、歐豪年、紅印



605

LEE YIH-HONG

(Taiwanese, b. 1941)

New Year Offerings

1980

ink and colour on paper, scroll

45 x 34 cm

Signed Lee Yih-hong in Chinese

With two seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 1,400

RMB 5,000 9,000

李義弘

山齋清供

1980

45 x 34 cm

45 x 34 cm

李義弘

庚申春日於笛音凝室燈下・在川李義弘・

李氏義弘（白文）、在川（朱文）



606

AU HO-NIEN

(Taiwanese, b. 1935)

Plum Blossoms and Bamboo

1983

Ink and colour on paper, framed

36 x 46.5 cm

Signed *Ho-nien* in Chinese

With two seals of the artist

This painting is to be sold with a photo
of the work with the artist

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

歐豪年

雙清圖

1983

紙本設色，水墨

36 x 46.5 cm

款識：雙清圖

歐豪年畫於台北

時年四十八歲

附：歐豪年與作品合照



607

SHEN YAO-TSU
(Taiwanese, 1908-1990)

Crabs

1972
Ink on paper, framed
26 x 26 cm
With one seal of the artist

EXHIBITED

"A Memorial Exhibition of Shen Yao-tsu", Pristine Harmony International Co. Ltd, Taipei, 7 December, 1990 - 23 December, 1990
"A Memorial Exhibition of Shen Yao-tsu", Contemporary Art Gallery, Taichung, January, 1991

ILLUSTRATED

Works of Late Shen Yao-tsu, Pristine Harmony International Co. Ltd, Taipei, 1990, p. 27
Biography of Shen Yao-tsu, Lion Art Books, 1998, p. 115

This lot is to be sold with a certificate of authenticity issued by Contemporary Art Gallery, Taichung

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

沈耀初

蟹

1972
水墨 紙本 鏡框
26 x 26 cm
鈐印：耀初書畫（白文）

展覽

「沈耀初紀念展」，清韻藝術中心，台北，展期 1990 年 12 月 7 日至 1990 年 12 月 23 日
「沈耀初紀念展」，當代藝術股份有限公司，台中，展期 1991 年 1 月

圖錄

《沈耀初作品集—士農人遺墨》，清韻國際事業，台北，1990，頁 27
《野趣·摯情·沈耀初》，雄獅圖書股份有限公司，台北，1998，頁 115

附當代藝術股份有限公司開立保證書

608

YU CHUNG-LIN

(Taiwanese, 1925-1985)

Plum Blossoms

1973

Ink and colour on paper, framed

59 x 30.5 cm

Signed *Yu Chung-lin* in Chinese

With two seals of the artist

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

喻仲林

梅

1973

水墨設色紙本 鏡框

59 x 30.5 cm

款識：癸丑長夏，山左喻仲林寫於台灣。

鈐印：喻（朱文）、仲林所作（白文）



609

YU CHENG-YAO

(Taiwanese, 1898-1993)

Calligraphy in Cursive Script

1954

Ink on paper, scroll

135.5 x 36.5 cm

Signed Yu Cheng-yao in Chinese

With one seal of the artist

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

余承堯

1954

1954

135.5 x 36.5 cm

135.5 x 36.5 cm

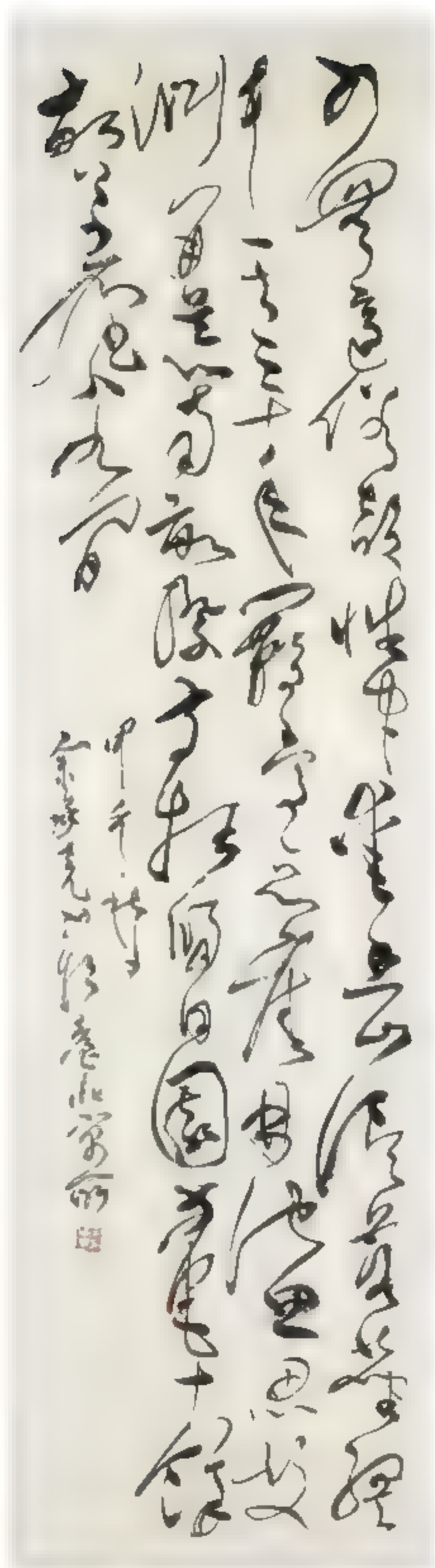
135.5 x 36.5 cm

135.5 x 36.5 cm

135.5 x 36.5 cm

135.5 x 36.5 cm

135.5 x 36.5 cm



610

CHIANG HSUN

(Taiwanese, b. 1947)

Calligraphy

2002

Ink on paper, framed

32 x 14 cm

Signed *Chiang Hsun* in Chinese

With three seals of the artist

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

蔣勳

畫

2002

中

32 x 14 cm

蔣勳

畫

畫

畫

畫

相見時難別亦難東風無力
百花殘
春日暮
到死絲方盡
蠟炬成灰淚始乾
曉鏡但愁
雲鬢改
初吟應覺
月光寒
蓬萊此去無多路

青島殷勤為探看

蔣勳



611

WANG PAN-YOUN

(Taiwanese, 1912-2017)

Art Without Boundaries

Ink on paper, framed

30 x 90 cm

Signed *Wang Hou* in Chinese

With one seal of the artist

ILLUSTRATED

Melancholy, China Times Publishing Co., Taipei, 2003,
p. 146

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

王攀元

藝術無止境

30 x 90 cm

30 x 90 cm

30 x 90 cm

30 x 90 cm

30 x 90 cm

30 x 90 cm

《孤獨情深》·時報文化出版企業股份有限公司·

2003·頁 146



612

WANG PAN-YOUN

(Taiwanese, 1912-2017)

Solitary

Ink on paper, framed

40 x 30 cm

With one seal of the artist

This lot is to be sold with a certificate of authenticity issued by Yih-lin Art Store, Yilan.

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

王攀元

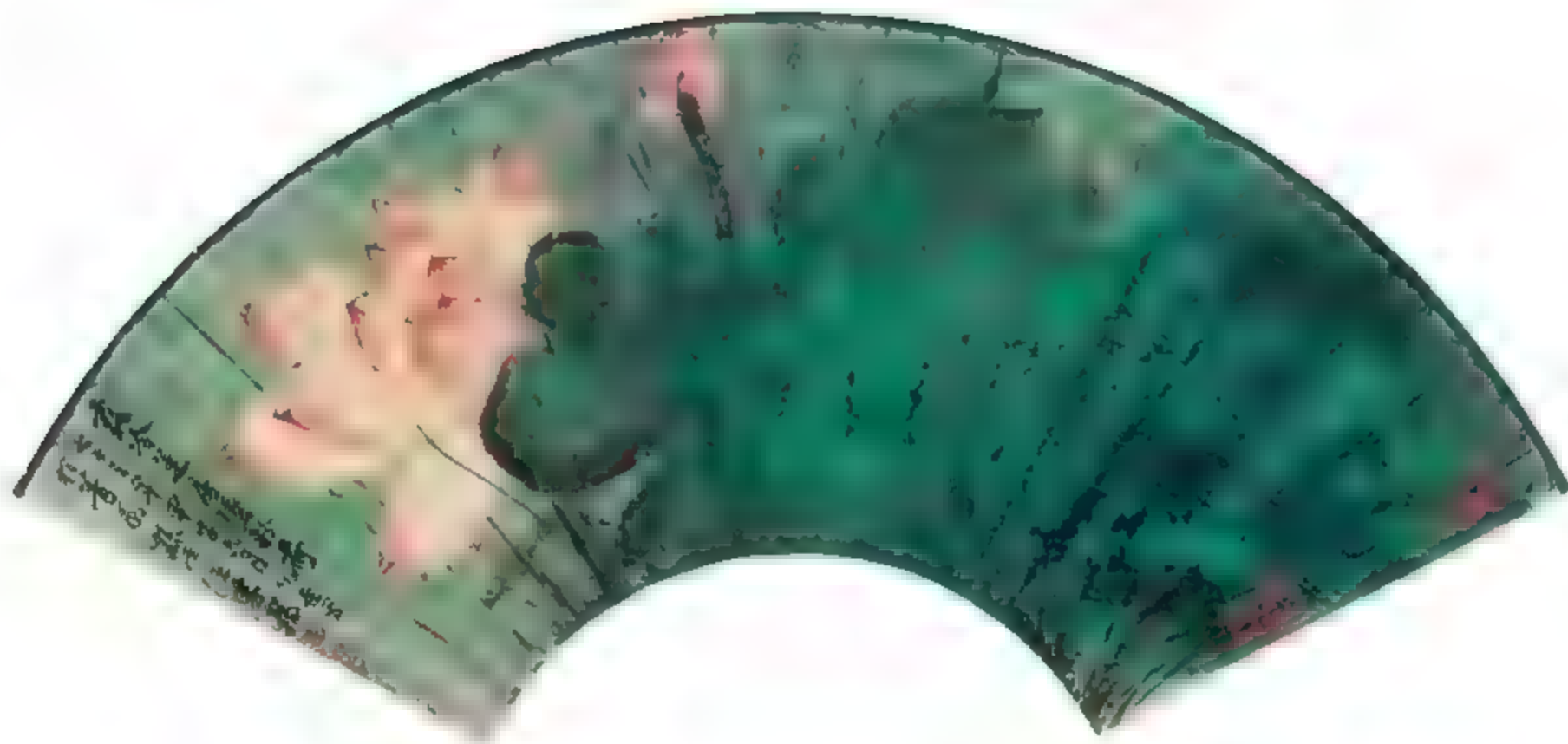
野渡

水墨 紙本 鏡框

40 x 30 cm

鈐印：王攀元（白文）

附宜林藝品店開立之原作保證書



613

SUN YUN-SHENG

(Taiwanese, 1918-2000)

Lotus

1984

ink and colour on paper, framed

18.5 x 53.5 cm

Signed *Sun Yun-sheng* in Chinese

With four seals of the artist

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

孫雲生

荷花

1984

水墨設色紙本扇面

18.5 x 53.5 cm

題又 曉風輕暖柳絲柔

午風輕暖柳絲柔 大千弟子孫雲生

孫雲生 大千弟子（白文）、

孫雲生



614

AU HO-NIEN

(Taiwanese, b. 1935)

Lotus

1995

Ink and colour on paper, framed

31.5 x 42 cm

Signed *Ho-nien* in Chinese

With two seals of the artist

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

歐豪年

荷花

1995

墨水及色彩在紙上，裝框

31.5 x 42 cm

以中文簽署「豪年」，並蓋有兩個藝術家的印章

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

張素心（朱文）



615

AU HO-NIEN

(Taiwanese, b. 1935)

Loquats and Jar

1982

Ink and colour on paper, framed
83 x 58 cm

Signed *Au Ho-nien* in Chinese

With three seals of the artist

NT\$ 70,000 - 140,000

HK\$ 19,000 - 38,000

US\$ 2,500 - 4,900

RMB 16,000 - 32,000

歐豪年

枇杷酒甕

1982

水墨 設色 紙本 鏡框

83 x 58 cm

釋文：東園載酒西園醉，摘盡枇杷一樹金。

款識：壬戌秋月，嶺南歐介豪年。

鈐印：挹翠山堂（朱文）、歐介（白文）、豪年（朱文）

616

AU HO-NIEN

(Taiwanese, b. 1935)

Sparrows in Winter Snow

Ink and colour on paper, framed

97 x 30 cm

Signed *Au Ho-nien* in Chinese

With two seals of the artist

NT\$ 70,000 - 140,000

HK\$ 19,000 - 38,000

US\$ 2,500 - 4,900

RMB 16,000 - 32,000

歐豪年

松雪寒禽

水墨設色紙本鏡框

97 x 30 cm

款識：逸弘世婿、翫芬小姐嘉禮，歐介豪年寫。

鈐印：歐豪年（白文）、美意延年（白文）





617

TONG YANG-TZE

(Taiwanese, b. 1942)

A Gentleman Acts in Accordance with Circumstances

2008, Ink on gold-coated paper, 69 x 69 cm
With three seals of the artist

EXHIBITED

"Silence is Golden", Eslite Bookstore Art Space, Taipei, 10 January, 2009 - 8 February, 2009

"Tong Yang Tze Exhibition - My Heart Is at Ease, My Mind Is Contented", Smilax Studio, Chiayi, Taiwan, 25 November, 2010 - 2 January, 2011

ILLUSTRATED

Calligraphy Works of Tong Yang-Tze, Eslite Corporation, Taipei, 2008, Plate 13

This lot is to be sold with a certificate of authenticity signed by the artist

NT\$ 70,000 - 140,000

HK\$ 19,000 - 38,000

US\$ 2,500 - 4,900

RMB 16,000 - 32,000

董陽孜

君子素其位而行

2008

水、墨

69 x 69 cm

釋文：君子素其位而行。

鈐印：董（白文） 易（白文）、孜（白文）

展覽

「靜心——董陽孜書畫展」，誠品畫廊·台北，

2009年1月10日至2009年2月8日

「陽明——董陽孜書畫展」，嘉義市立美術館·嘉義，

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2008年，頁13

附贈藝術家證書，請參閱圖錄

618

TAI JING-NONG

(Taiwanese, 1902-1990)

Calligraphy in Running Script

1972

Ink on paper, scroll

64.4 x 31.5 cm

Signed Jing-nong in Chinese

With four seals of the artist

PROVENANCE

Contemporary Art Gallery, Taichung

Private collection, Taiwan (Acquired from the above by the present owner)

This lot is to be sold with a certificate of authenticity issued by Contemporary Art Gallery, Taichung

NT\$ 70,000 - 140,000

HK\$ 19,000 - 38,000

US\$ 2,500 - 4,900

RMB 16,000 - 32,000

行書書法

1972

紙本

64.4 x 31.5 cm

天聰見經本
壬子秋仲補書
龍坡里

天聰見經本

壬子秋仲補書

龍坡里

天聰見經本

上

上入「天聰」

「天聰」

主編《書法》

山郭幸慶
今未錄
六陣
須端
天聰見經本
壬子秋仲補書
龍坡里

619

AU HO-NIEN

(Taiwanese, b. 1935)

Carp

Ink and colour on paper, framed

95 x 46 cm

Signed *Ho-nien* in Chinese

With two seals of the artist

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

歐豪年

鯉魚

水墨設色紙本 鏡框

95 x 46 cm

款識：豪年。

鈐印：豪年（朱文）、挹翠山堂（朱文）



620

AU HO-NIEN

(Taiwanese, b. 1935)

Pheasant

Ink and colour on paper, framed

86 x 30 cm

Signed *Ho-nien* in Chinese

With two seals of the artist

This painting is to be sold with a photo
of the work with the artist.

NT\$ 120,000 - 220,000

HK\$ 33,000 - 60,000

US\$ 4,200 - 7,700

RMB 28,000 - 51,000

歐豪年

雉雞

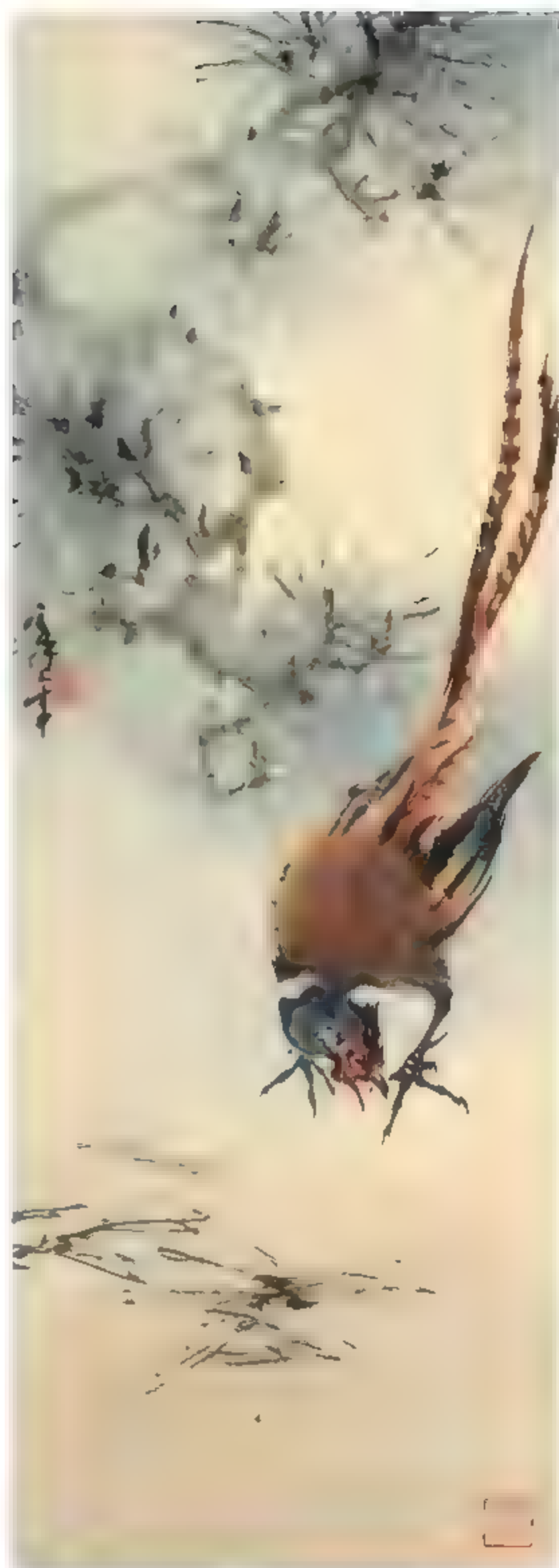
水墨設色紙本鏡框

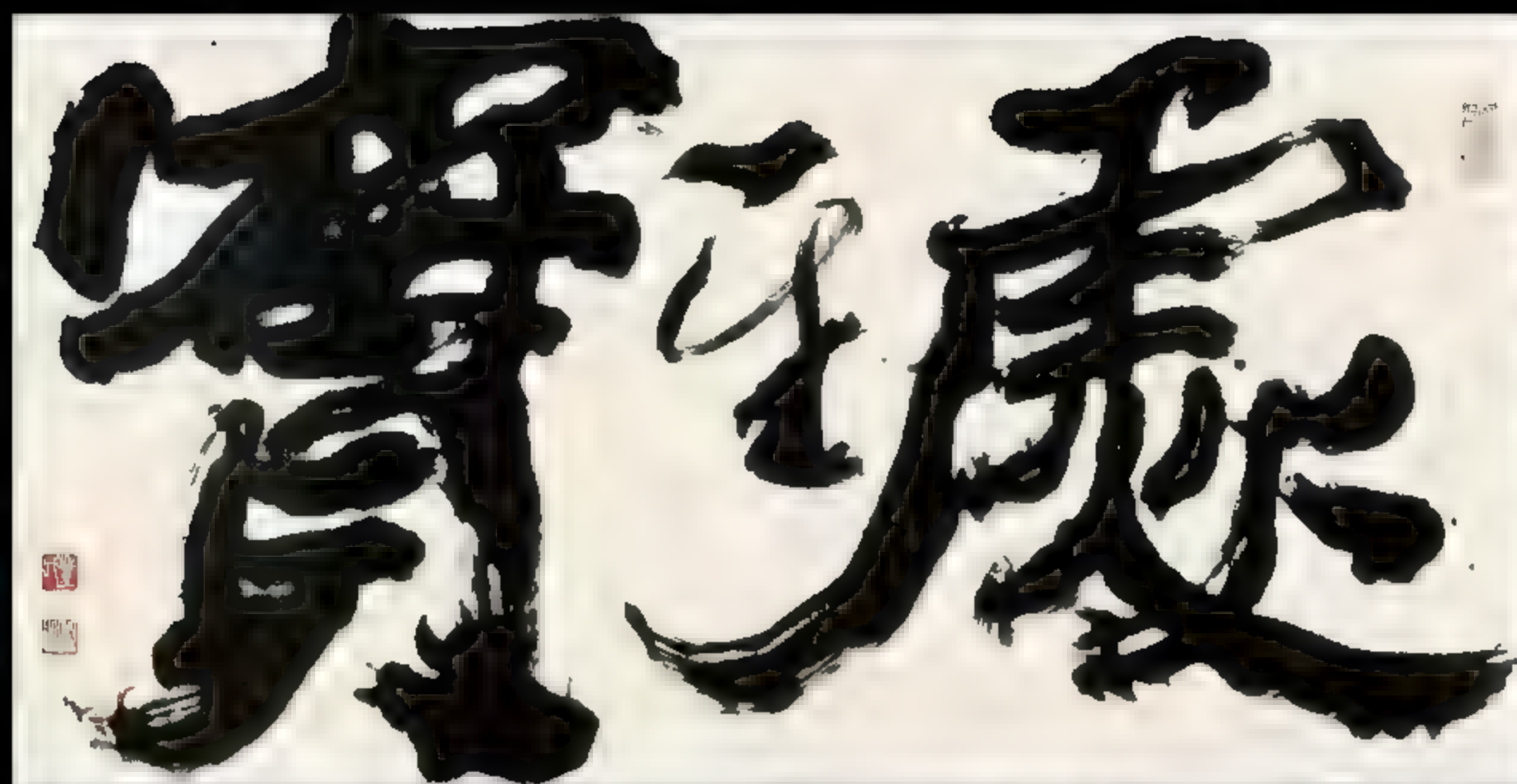
86 x 30 cm

款識：豪年。

鈐印：歐介（白文）、物物而不物於物（朱文）

附藝術家與作品合照





621

TONG YANG-TZE
(Taiwanese, b. 1942)

Abide in the Real

Ink on paper, framed

70 x 136.5 cm

With three seals of the artist

NT\$ 140,000 - 280,000

HK\$ 38,000 - 76,000

US\$ 4,900 - 9,800

RMB 32,000 - 65,000

董陽孜

處其實

水墨 紙本 鏡框

70 x 136.5 cm

釋文：處其實。

鈐印：知其白守其黑（朱文）、董氏（白文）、

陽孜（朱文）

622

TAI JING-NONG

(Taiwanese, 1902-1990)

Couplet in Running Script

Ink on paper, framed

88 x 16.5 cm (each)

Signed *Jing-nong* in Chinese

With two seals of the artist

PROVENANCE

Gloria Art Center, Taipei

Private collection, Taipei (Acquired from the above by the present owner)

This lot is to be sold with a certificate of authenticity issued by Gloria Art Center, Taipei

NT\$ 140,000 - 240,000

HK\$ 38,000 - 65,000

US\$ 4,900 - 8,400

RMB 32,000 - 55,000



行書七言聯

88 x 16.5 cm (each)

88 x 16.5 cm (each)

釋文：自育高懷清真皓雪

全書：自育高懷清真皓雪

款識：自育高懷清真皓雪

4/3

原：自育高懷清真皓雪

全書：自育高懷清真皓雪

自育高懷清真皓雪



623

TAI JING-NONG

(Taiwanese, 1902-1990)

Couplet in Running Script

ink on paper, framed

98 x 23 cm (each)

Signed *Jing-nong* in Chinese

With three seals of the artist

NT\$ 150,000 - 240,000

HK\$ 41,000 - 65,000

US\$ 5,300 - 8,400

RMB 35,000 - 55,000

行書五言聯

行書五言聯

98 x 23 cm (each)

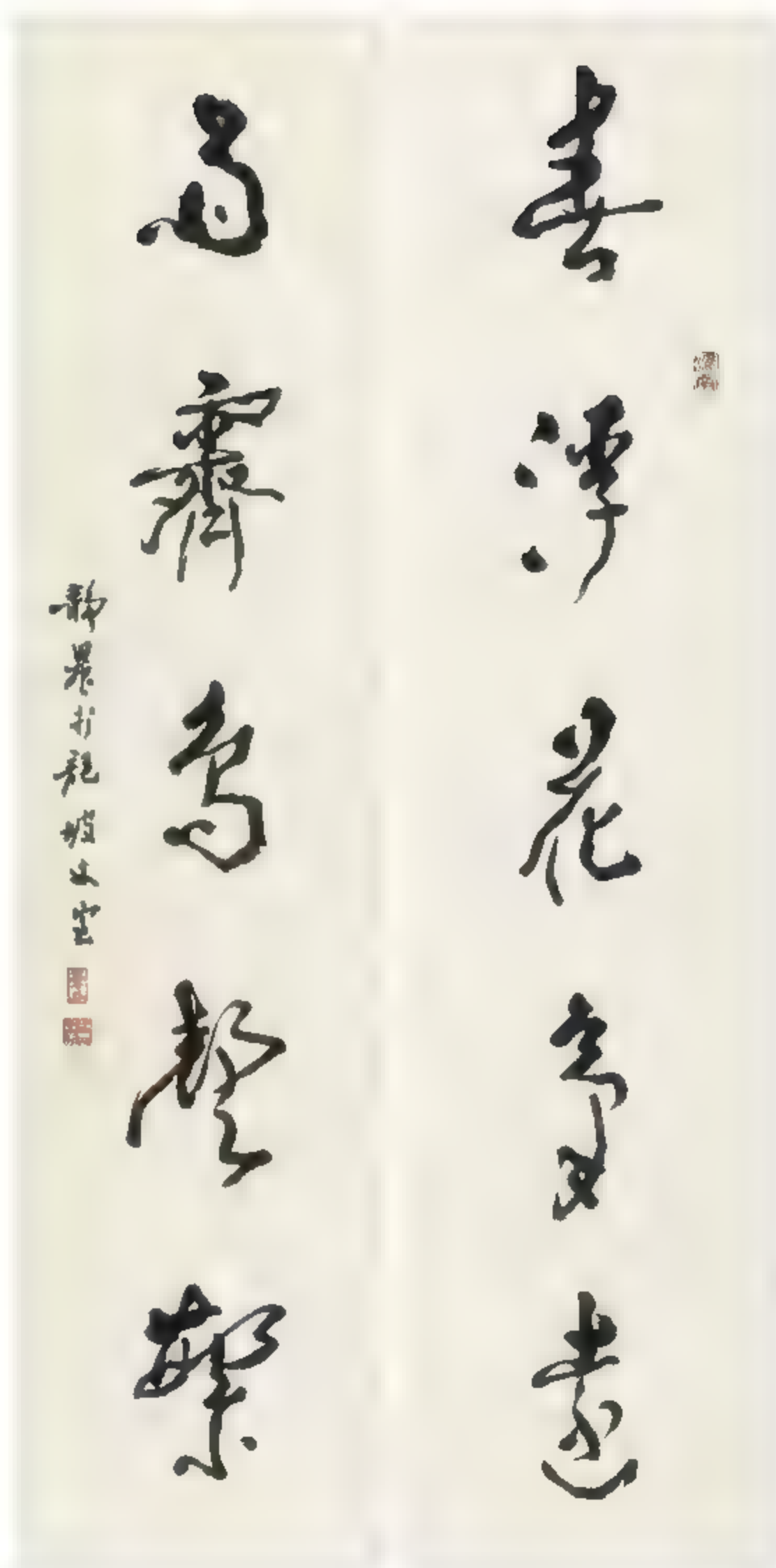
98 x 23 cm (each)

98 x 23 cm (each)

98 x 23 cm (each)

98 x 23 cm (each)

98 x 23 cm (each)



624

PU HSIN-YU

(Taiwanese, 1896-1963)

Calligraphy in Running Script

Ink on paper, framed

95 x 43 cm

Signed *Hs n-yu* in Chinese

With two seals of the artist

NT\$ 160,000 - 260,000

HK\$ 44,000 - 71,000

US\$ 5,600 - 9,100

RMB 37,000 - 60,000

溥心畬

行書中堂

95 x 43 cm

95 x 43 cm

釋文：南知詞隄朔客歸來唯見素

誰碧沈香以樹三飲餘玉屑

人道江家安

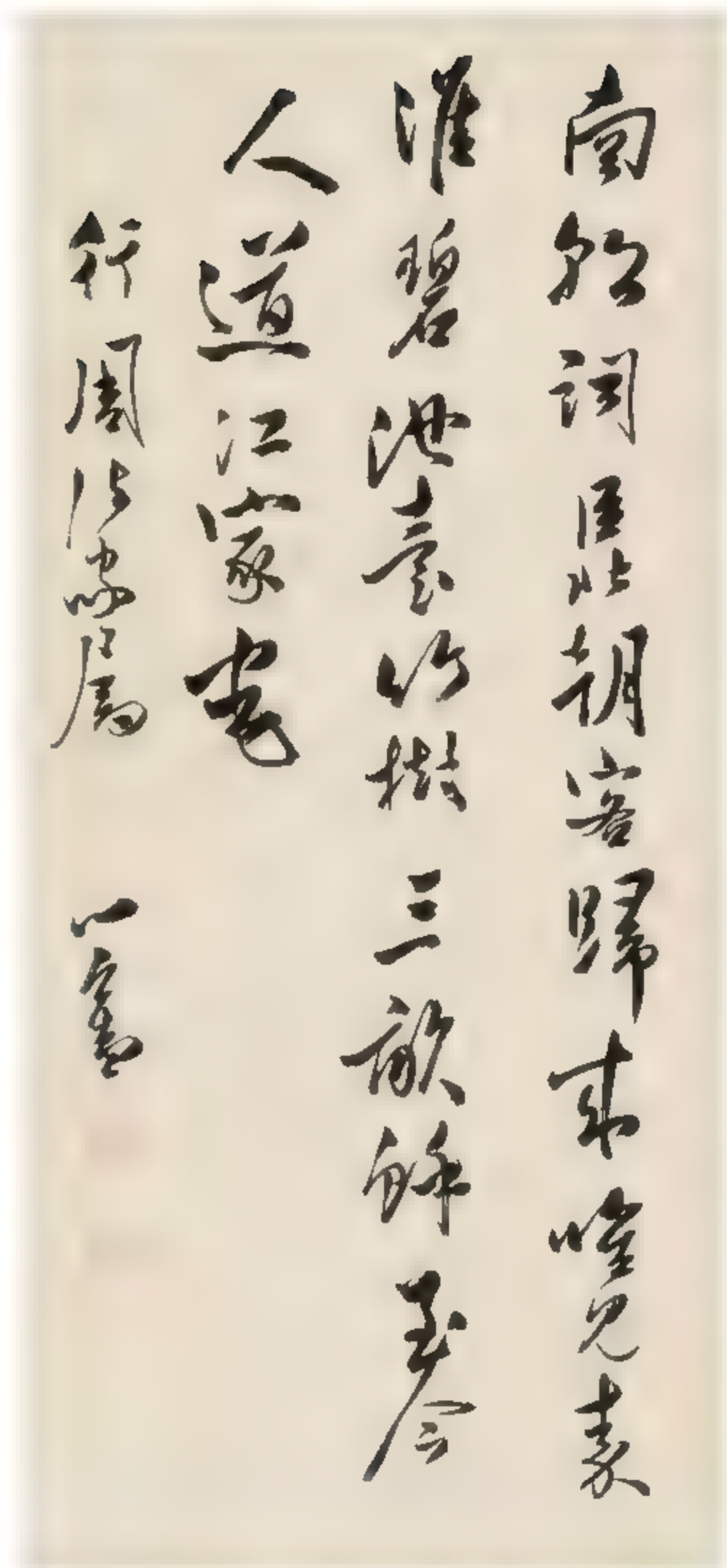
行周修忠屬

1949

社， 11 月 17 日 溥心畬 行書中堂

《詩經》 《玉屑》

《詩經》 《玉屑》



625

CHIANG CHAO-SHEN

(Taiwanese, 1925-1996)

Meditating in the Autumn Landscape

1990

Ink and colour on paper, framed

49 x 61.5 cm

Signed *Chiang Chao-shen* in Chinese

With two seals of the artist

PROVENANCE

Gloria Art Center, Taipei

Private collection, Taipei (Acquired from the above by the present owner)

This lot is to be sold with a certificate of authenticity issued by Gloria Art Center, Taipei

NT\$ 170,000 - 260,000

HK\$ 46,000 - 71,000

US\$ 6,000 - 9,100

RMB 39,000 - 60,000

江兆申

山中秋思

1990

水墨 設色 紙本 鏡框

49 x 61.5 cm

釋文：石床彈月鶴聽琴，玉宇吟秋絕點塵，

萬里無雲銀漢遠，一天風露暑星辰。

款識：庚午春日，宗原江兆申。

鈐印：兆申之印（白文）、雙吾提壺（白文）

來源

鴻展藝術中心，台北

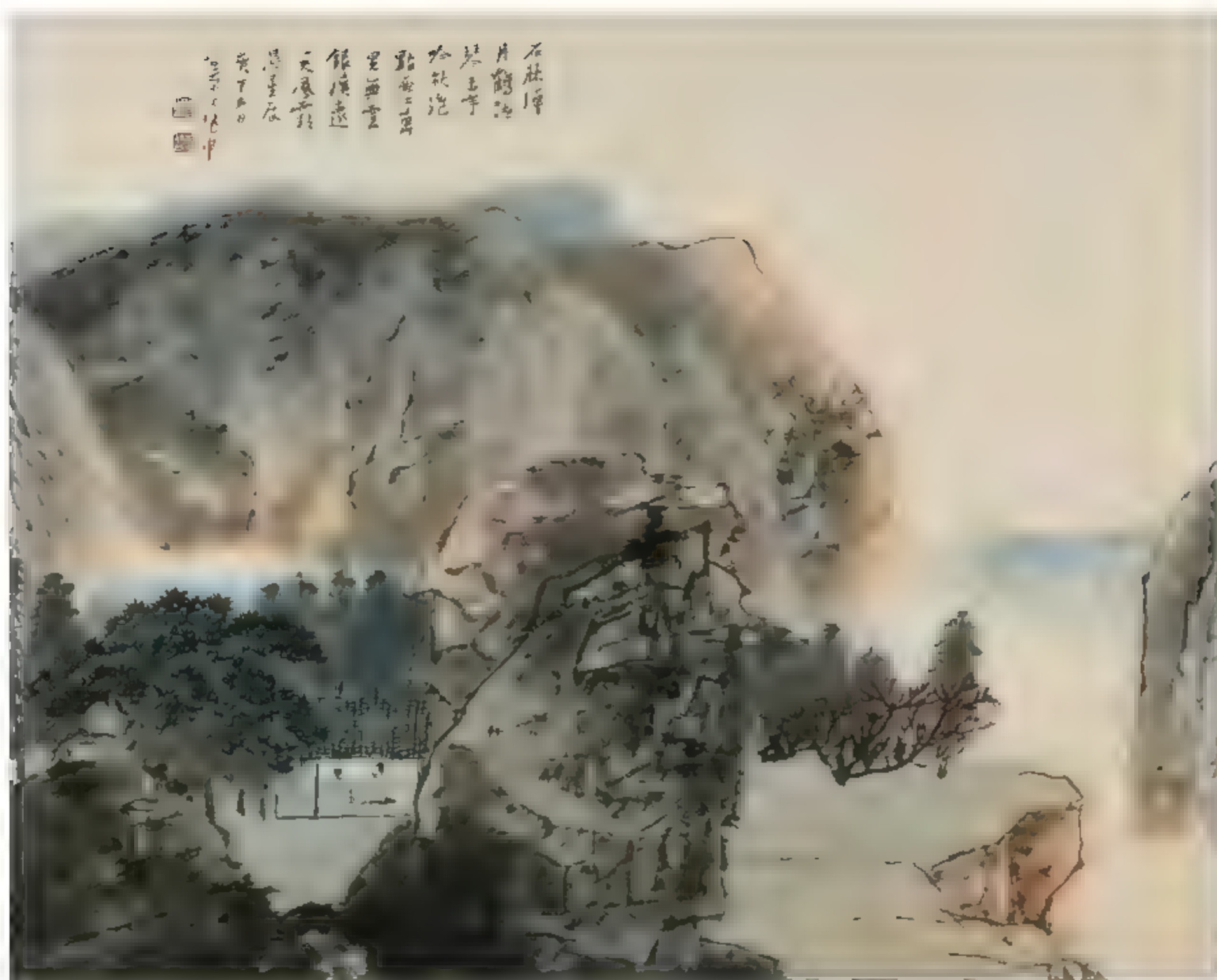
私人收藏，台北（現藏家購於上述來源）

附鴻展藝術中心開立之原作保證書

《山中秋思》作於1990年，此時期的江氏山水已博取廣涉各家之長，江兆申晚期風格根植於摹寫歷代書畫名跡的深厚基礎上，不僅呈現出倣古畫風，更展露出融合傳統色彩的美學。畫幅中高拔的群山挾出和緩的丘壑，左側巖壁拔出古松，松葉濃墨淋漓與右方平臺上的紅樹兩相呼應對峙，後方雜樹密林掩映中隱現房舍，兩文士對坐清談，一派秋風清福、悠然自得。

此作佈局臻至化境，畫幅主要山石皴法與構景出自漸江一脈，鐵線細勾取出山脈嶮奇之貌，以多樣角度的塊面增加山形輪廓的體積，近景以濃墨橫掃作出視覺重心、中段巨巖直插而立，令人耳目一新，遠山以敷色作出深遠層次，

這樣的構圖脫自明代文徵明、唐寅一脈，又直取北派馬夏半角山水的構圖和筆墨技巧，畫幅右方特意大面積的留白，更讓此作層次分明且富有變化、取出和諧感。此圖用色施墨簡潔恬淡，以花青、赭石、石綠等對比設色，濃淡繁簡交錯的峰巒、穿插疏密的林樹，既有對比又能收攝統一，清淡的色調更給觀者清新靈秀之感。此作筆法、墨韻的修飾上可見江兆申「大膽落筆、小心收拾」的功力。畫中題款為宋朝詩人黃庚之詩作，自成一格的江派書法融隸書筆勢於行楷之中，觀之特有蒼渾樸茂之感，筆勢抑揚頓挫中見一貫之氣，此種字體與畫風相映成趣，為整幅畫面增添了任性天真的文人巧思，此作尺幅精巧，更能顯出江兆申在構畫中的新意與生動，實為難得的清賞雅作。



This work was painted in 1990 in Chiang's mature period after in-depth studies of classical landscape masterpieces. This work demonstrates a classical character with a traditional tone. Mountains stand aloft creating a valley at the center. Ancient pine trees perch from the cliff on the left. Its dense ink echoes with the red autumn leaves on the right. Amidst the autumnal dense forest, two scholars sit on a cottage chatting.

Cun strokes throughout the work show hints from Jian Jiang. Delicate outlines were used to depict the relief. Multiple planes were used to highlight the volume of the mountains. Dense ink was used in the foreground and a giant rock was placed in the middle to add individuality to the painting. Distant hills were coloured lightly, with

reference to Wen Zheng-ming and Tang Yin from the Ming dynasty. The composition of landscape and brushwork could be referred to the Northern school of Ma Xa. Blank space was located on the right to highlight the layers of the painting. Intermittent light and dark colours of turquoise, green and ochre were used on overlapping hills and forest to create contrast and enhance the balance of freshness in the painting. Brushwork demonstrates the skillfulness of Chiang Chao-shen. An inscription adopted from Huang Geng of the Song dynasty is steeped in an ancient character, highlighted through the clerical scripts. The calligraphy of the inscription creates an animated character in this tranquil autumnal scene, thus making this a painting for aesthetic appreciation.

626

PU HSIN-YU

(Taiwanese, 1896-1963)

Hiking by the Lake

Ink and colour on paper, framed

24.5 x 57.5 cm

Signed Hsin-yu in Chinese

With three seals of the artist

NT\$ 180,000 - 360,000

HK\$ 49,000 - 98,000

US\$ 6,300 - 12,600

RMB 42,000 - 83,000

溥心畬

策杖臨江

紙本 設色

24.5 x 57.5 cm

釋文：登東皋以舒嘯，臨江

策杖。

鈐印：竹素（朱文）、西山逸士（朱白文）、

心畬（朱文）



《策杖臨江》一畫，展現了溥心畬對自然景觀的細膩觀察與獨特詮釋。畫面以淡雅的青綠、赭石、石綠、石綠，營造出一種清新脫俗的意境。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。

畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。

畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。畫面中，遠山隱隱，近水潺潺，山石以乾筆皴擦，顯得蒼勁有力。



This work is a magnificent and rare landscape composed in horizontal structure. Gradients of green and ochre were used to paint the hills without overshadowing the outline structure. The overall structure and cun brushwork were carefully planned resembling the style of Wang Meng. Dense dots echo with Wen Zheng-ming and Chou Ying's influence on painting techniques. The combination of the delicate academic style and majestic scholarly paintings made Pu Hsin-yu's works unique.

Composed in the landscape structure of Ni Zan, the work was divided into three distinct parts. The foreground at the bottom, extending to the distant hills, separated by a river, forming a tranquil landscape work. Tang styles were used in the foreground, painted with fresh green colour, skilful outlines, dried axe strokes and dotted

cun. The triangular structure enhances the solemnity of the painting. Extended shores on the sides create a visual balance of the work. At the center, the dense forest was depicted with strokes of dense ink, green and ochre. On the left cliff, a scholar with a hiking stick looks afar beyond the horizon. Across the river, on the right of the painting, fishermen on a boat crossing the river. Green colour and alternate dried cun strokes and dots were loosely used to form the distant hill. Such light application forms a simplistic addition to the painting. A poem of Wang Wei was used as a hint towards the artist's peaceful yet melancholic emotional state as a drifting hermit away from home. Such a poetic scholarly painting with rare seals demonstrates the outstanding aesthetic elements in calligraphy, literature and seals.

627

HUANG CHUN-PI

(Taiwanese, 1898-1991)

Pine

1974

Ink and colour on paper, framed

80 x 41.5 cm

Signed *Huang Chun-pi* in Chinese

With three seals of the artist

PROVENANCE

Acquired directly from the family of the recipient

NT\$ 190,000 - 300,000

HK\$ 52,000 - 82,000

US\$ 6,700 - 10,500

RMB 44,000 - 69,000

黃君璧，原名允瑄，晚號君翁，一生專注於繪畫，強調寫生、要求創新，他的畫風墨色雄渾厚重，用筆剛健老辣，特別注重光影明暗的表現，從觀察自然的奧妙，搜羅山石雲霧的千變萬化，摹寫自然，其畫作以「淵博溫潤，渾厚朴茂」為世人稱道。

此作《松壽圖》繪成於1974年，時年77歲。中國傳統文化中有「壽比南山不老松」一說，靈芝也被視為食之可以長生不老的仙藥，畫家以此二物為喻，以表祝壽，畫幅更寫竹以表人品高風亮節之意，更讓此作境界特出。

全畫以立軸構圖，近景松石林木採取固定式的透視及窗景構圖，著重於物象的光影與實體量感的存在，奇石底部和松根處，以點苔法作出精微的神韻，渴筆禿鋒，蒼茫純熟，頗有巨然遺風，將畫面空間層次連貫。此畫軸物象構圖雖簡，但細觀其造型奇絕，敷色古樸，用濃墨皴擦，形構成形狀奇崛的邊坡山石。乾濕墨色兼用，以淡赭色、石青色，墨韻兼備，染出奇石的瘦、皺，尤其松樹枝幹與樹體的片鱗特別地道勁有力。筆直的松樹拔地而起，以出紙法佈局，更顯奇松偉然的樣貌。畫幅上段由右岔出的松枝構圖形式，突顯枝幹的層次及松樹茂盛的狀態，更可以窺知其受西方繪畫透視法的影響。君翁此作刻意於竹葉之交疊處染出深淺，表現出帶有光影的層次質感，較近似西方繪畫的賦彩方式，明顯與傳統設色敷染技巧不同，大異其趣。此作筆墨青潤靈秀，在沉鬱深厚的氣息中營造一種爽颯青幽的意趣，奇松挺拔威嚴之姿更有堂堂君子之風，實為君翁晚年筆法精妙的傳世之作。

黃君璧

松壽圖

1974

水墨設色紙本 鏡框

80 x 41.5 cm

款識：陳母鄭太夫人九秩壽慶，甲寅冬畫者以祝，黃君璧。

鈐印：黃君璧印（朱文）、君翁（白文）、白雲堂（白文）

來源

直接得自上款人家鑒

Huang Chun-Pi devoted his life to painting, with a focus on life observation and innovation. His paintings have a solemn character with high precision in brushwork, which highlights its representation of light and dark. Through life observation, the elusiveness of clouds and mists were depicted with close resemblance, thus making his works well acclaimed by all.

This work was painted in 1974 at Huang's age of 77. Pines and lingzhi have long been associated with longevity, thus the symbols were used to commemorate the receiver's birthday. Bamboo was also used to highlight her noble character.

With a vertical structure, the pine and rocks were put in the foreground to create depth as if looking through a window. Light and dark were highlighted with the application of brushwork. Dots and dried brush were applied on the base of the rocks and the root of the pine, highlighting the solemnity of the work. Despite its simplistic composition, the solemnity of the work was reflected through dense ink, cun and the forms of rough rocks. Wet and dried ink of ochre and green were alternatively applied to demonstrate the texture of rocks and the rough scales of the tree trunk. Pine stands upright stretching from the bottom of the work, highlighting the nobility of pine. Using perspective of Western techniques, a branch perches from the right, to highlight the layers and the density of the tree. Bamboo leaves were painted in different gradients, with hints of Western application of colours. With careful choice of brushwork and ink gradients, this work possesses a fresh yet solemn character, thus making it one of the greatest works of the artist in his late career.

陳母鄭太夫人九秩壽慶甲寅冬畫此以祝



LEE YIH-HONG

(Taiwanese, b. 1941)

Waterfall of Guanshan

1981

Ink and colour on paper, framed

136.5 x 69 cm

Signed Lee Yih-hong in Chinese

With two seals of the artist

NT\$ 240,000 - 380,000

HK\$ 65,000 - 104,000

US\$ 8,400 - 13,300

RMB 55,000 - 88,000

自1960年代，李義弘先後受當時的現代水墨運動先驅之一傅狷夫及江兆申影響，積極於探討現代水墨及文人畫的革新，加上對攝影藝術的興趣，令李義弘更廣泛地從構圖、佈局、筆墨、光影及透視，分析並在1980年的一幅畫作裡寫下個人的看法：

「**心手相貫。寫生與臨古皆習作之階段。進而兼寫生而登臨山林之間體會自然，則筆底之變化足矣！識者以為否？**」在李義弘的心目中，「**體會山林**」才能讓現代水墨藝術昇華，表達胸懷逸氣，奇情山水更是水墨藝術的精華所在。

此幅《關山飛瀑》正反映此創作理念。畫中題識先提到藝術家與友人數年前遊歷「南台首岳」關山，敘述看見瀑布的畫面及體會。從自然探索、過程中的驚喜、凝神靜賞，數年後再慢慢回味，最後繪於紙上，正是「**體會山林**」和奇情山水的粹。此幅通幅垂直的構圖突顯關山與瀑布的雄軍壯偉。山勢先輕鉤輪廓，再以層疊錯綜的皴點突顯山壁的紋理與明暗的反差。瀑布隨著斜陡的山勢直流而下，呼應題識「**但見白練耀眼，流泉漱石，遠聞其聲，如夜雨打蓬**」，音效與畫面同步上映，讓觀者仿若置身現場。瀑布兩旁山林蔥鬱，右旁的山路隱約而見。李義弘曾引用奚岡對於佈局的理論：「**山無石則無脈絡，石無山則無包含**。」山路既是畫面的點綴，更是視覺的引導，鋪排畫面故事的情節，帶領觀者同遊山林奇景。山路上登山者駐足欣賞山景，討論瀑布的美，呼應藝術家的題識，讓觀者代入登山者的心情，並為畫面添上動感趣味。透過題識與畫面的配合，形似與奇情的平衡，《關山飛瀑》不單表達一段爬山經歷，更與觀者同遊，令觀者體會藝術家所看的山林。

李義弘

關山飛瀑

1981

水墨設色 紙本 鏡框

136.5 x 69 cm

有南台首岳之稱，其瘦稜巖脊，密生叢竹，丙辰春余曾偕友漫遊，時近向晚，霧起雲封，置身其中，東西莫辨，沿途而行，未幾山風吹拂，煙籠霧罩，遙成屏雲，有臨樹高低之景，斜陽透射，但見白練耀眼，流泉漱石，遠聞其聲，如夜雨打蓬。辛酉長夏，畫關山飛瀑於笛音疑室，李義弘并識。

鈐印：李義弘印（白文）、在川（朱文）

Since 1960, under the influence of two teachers, Fu Chuan-fu and Chiang Chao-shen, the boundaries of modern ink and literati paintings have been scrutinized. His other interest in photography allowed Lee Yih-hong to extensively evaluate art from its structure, composition, ink, light and shadow and perspectives. His manifesto in 1980 compared observation to following old masters' landscape paintings, and highlighted that the actual emotional experience of an artist is more crucial to ink art creations.

This painting demonstrates such philosophy of the artist. A memory of hiking experience and the delight of his encounter with a waterfall of Guanshan were first described in the inscription of the painting. The subjects were then depicted in their majestic forms on paper. Lofty mountains with carved cliffs were depicted with a light outline, followed by intersecting cun and dots. The grandiosity of the waterfall echoes with the description, "A white gleam of water falls through the rocks. Its sound could be heard from afar as a heavy shower of rain in the night." The visual element vividly demonstrated in sync with its sound. Dense forest encroached on the sides, hiding a hiking trail on the right. The artist once quoted Xi Gang's theory on composition, that rocks and hills are two subjects intermingling to form a storyline. The hiking trail leads the eye towards the group of hikers, who were astounded by the grandiosity of the waterfall. This echoes with the inscription and lets the viewers explore the feeling of the artist, thereby balancing the emotional feature of an ink landscape painting.



CHIANG CHAO-SHEN

(Taiwanese, 1925-1996)

Residing in the Forest

1984

ink and colour on paper, framed

60.5 x 97.5 cm

Signed *Chiang Chao-shen* in Chinese

With three seals of the artist

NT\$ 280,000 - 400,000

HK\$ 76,000 - 109,000

US\$ 9,800 - 14,000

RMB 65,000 - 92,000

1984年，時年江兆申已移居至南港山間的靈隱小築，此時的江氏創作正盛，繪畫風格已然成熟，且廣涉博徵各家之長，在豐富的生命經歷與畫藝的啟迪下，許多重要的水墨作品多成就於此時。

此作《林壑靜憩》畫幅滿佈，近景山崖竊列，幾近爭疊，以大塊面的山巒結構組織前景，以乾筆斧劈皴出線條分出山勢走向兼用濃墨側筆橫掃佔據下方近二分之一的圖面，筆法粗放讓宣染與皴擦並行，中鋒用筆頓挫出石塊的肌理，取法南宗的渾厚圓潤，然江兆申追求畫面奇絕險峻的性格，以淡赭作出山脈向陽背陰之樣貌，又用最濃墨色的包圍山壁作出濃蔭蓊鬱之貌，揮灑之間可見其縱橫的筆意，不僅能凸顯出山勢的高低前後，更將視點融合了俯視的深遠遼闊。畫幅中段往左的佈局則是以簡筆構出茅舍與人物，以剛毅筆法一筆一劃，用墨色點綴，點綴中兼以王原祁為本，雜樹竹林並陳，墨色濃澀兼施，淋漓的墨色作出林樹縱恣的茂盛之姿，一樹紅葉掩映青健，寫竹則以淡筆輕描，後用花青設色延伸出蒼茫氤氳的一派生機，墨色凝重中卻顯山野幽僻的風貌，林蔭前後相踞，文士獨坐對景，頗有沁人心脾的靈氣。畫幅上半不山勢則用新江筆勢勾出山巖險峻的結構，率筆寫景中直取石壽老辣的筆墨韻味，山勢中段墨色的推移至左右兩側，以淡赭醒之作出岩層的結構層次，多用短勁方折的筆線將墨色交融聚貼，可看出其活用筆墨的靈動姿態，山勢更遠處則用花青墨色渲破、以濃淡溼潤的變化作出青淡秀潤的韻致，雖滿紙密佈，但仍有「疏可走馬，密不透風」的雅趣；畫幅題款本人林壑靜憩詩曰：「空山新雨後，山色有无中。雲從足下生，鳥向掌中鳴。」

以王原祁為本，雜樹竹林並陳，墨色濃澀兼施，淋漓的墨色作出林樹縱恣的茂盛之姿，一樹紅葉掩映青健，寫竹則以淡筆輕描，後用花青設色延伸出蒼茫氤氳的一派生機，墨色凝重中卻顯山野幽僻的風貌，林蔭前後相踞，文士獨坐對景，頗有沁人心脾的靈氣。畫幅上半不山勢則用新江筆勢勾出山巖險峻的結構，率筆寫景中直取石壽老辣的筆墨韻味，山勢中段墨色的推移至左右兩側，以淡赭醒之作出岩層的結構層次，多用短勁方折的筆線將墨色交融聚貼，可看出其活用筆墨的靈動姿態，山勢更遠處則用花青墨色渲破、以濃淡溼潤的變化作出青淡秀潤的韻致，雖滿紙密佈，但仍有「疏可走馬，密不透風」的雅趣；畫幅題款本人林壑靜憩詩曰：「空山新雨後，山色有无中。雲從足下生，鳥向掌中鳴。」畫脈的繪畫境界，詩畫齊觀，可謂難得之絕品佳作。

江兆申

林壑靜憩

1984

水墨 設色 紙本 鏡框

60.5 x 97.5 cm

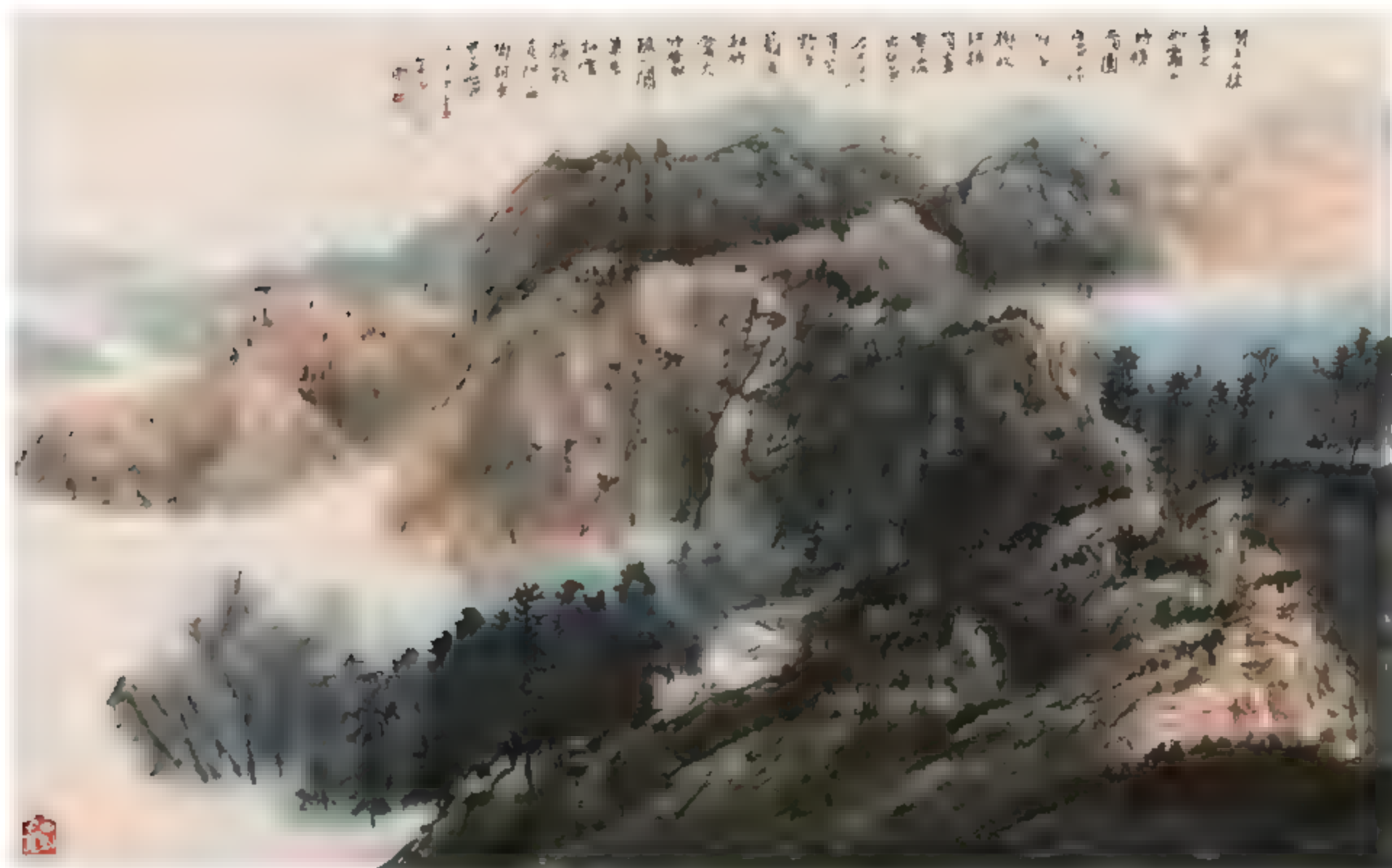
釋文：湖上山林畫不如，霜天時候屢看書。梯斜晚樹收紅柿，筒直寒流出白魚。石上琴尊苔野爭，籬邊松竹禽犬竹。一闌兼是和雲掩，敢道門無卿相車。

款識：甲子臘，江兆申畫於靈隱小築。

鈐印：江兆申印（白文）、茅園梁翰（白文）、日利千萬（白文）

By 1984, Chiang Chao-shen had already moved to his cottage in Nangang. During this period, Chiang gathered his experience from old masters paintings to his individual experience, hence his artistic career had reached its peak.

This painting has a full frame structure depicting a stretch of overlapping mountains into the distance. A giant mountain structure sketched with dried axe-cun and dense ink, occupying half of the panel in the foreground. Centered brush with a mix of cun strokes were applied to accentuate the texture of rocks, echoing with the Southern School. Light ochre was used for the shadows and dark ink for the dense forest. Intersecting strokes leads through the meandering hills into the distance. A scholar and his cottage were added with a gentle brush at the center, balancing with the heaviness of the dark forest. The techniques of trees were adopted from Wang Yuan-qi. An array of trees in dense ink form a luscious forest. Amidst the lusciousness, an autumnal tree of red leaves emerged, creating a visual impact. Bamboo grove was lightly sketched, and blended with the other vegetation by the application of green. Jian Jiang's style of landscape was adopted on the top half of the panel, with a slight hint of Shi Tao. Light ochre and dense dark ink was used to feature the rough texture of rocks. Short and swift strokes enhance the vivid depiction of landscape. Grey green was used to depict distant hills forming a balanced and elegant scene. A Song poem by Lin Bu is inscribed on the top, unifying the whole poetic scene.



美的追尋：吳士偉的創作

THE QUEST FOR BEAUTY: WORKS OF WU SHI-WEI

吳士偉曾說：「美的追尋是一段生命追尋的過程。」

WU SHIH-WEI ONCE MENTIONED, "THE QUEST FOR BEAUTY
IS THE QUEST OF MY LIFE."

從中國傳統人文到吳士偉的創作，圍繞著中國藝術的骨幹，無非是「因景而生情，因情而造景」，把眼前看到的繁盛自然景物，再現心靈的境界，要歷茲稍空虛心境，要歷讀頌美好境況，昇華至寄寓盛世的憧憬。

宏觀古今中外，瓶花的靜景繪畫是文人民俗喜愛的主題。在中國文人畫中，梅蘭菊竹被喻為君子，盛開的牡丹被聯想為繁華的嚮往。花似乎因各自的品種，被變成一個印象、一種奇寓。對於吳士偉，物象表面的繁盛，均備有更深層的意義。「中國繪畫看似具象，但其中包含了抽象的情境。我在看似繁華錦簇的花卉裡，畫出了內在的孤寂蕭索。因為創作的本質正是如此。」

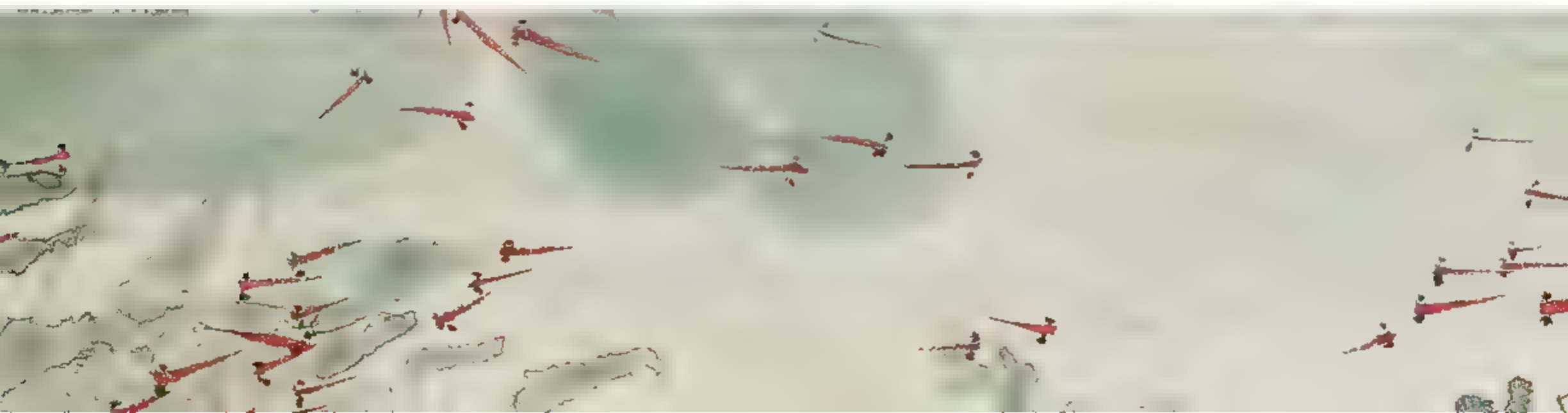
《晚蕊》（拍品編號 632）作品花團錦簇，襯托潔白的背景，平衡妍麗盛放的花朵。畫面採用傳統的對角線構圖，枝葉花朵由下往上方伸展，再傾斜至右下方的空間。花卉草木佔有三分之二的畫面，下方的花瓶似乎快要傾倒。吳士偉卻故意利用透視的玻璃材質與細小的花瓶襯托澎湃的主角，製造視覺的矛盾，引入緊繃的張力，從而尋找舒暢心靈的出口。這種心靈的掙扎彷彿提示藝術家內在的孤寂蕭索，在探索的過程中，尋找安順的路口，卻又是一種引趣。

畫中吳士偉選擇利用細微的顏色變化及多重的層次，令景象充滿驚喜和聯想。全圖以深赭色的菊花貫穿主要的基調，灰暗的顏色看似重重的乾花枯葉，帶出孤寂倉桑的淒美。但在這灰暗的色調個中穿插暗紅的碎花，襯托暗紅的桌子，此微妙的顏色變化卻又帶上幾分活潑與樂趣。藝術家個性細膩，

透過仔細的觀察及拙筆雙鉤的筆法，讓錯綜的線條突顯花卉盛放的百態，有的向上爭妍，有的因地心引力微垂，為靜物添上無限的動感。

吳士偉曾說：「我不像其他畫家得刻意找題材，因為生活周遭就有畫不完的材料，看似普通的內容，其實正是平凡見真情啊！」對於這位藝術家來說，細緻的性格讓他懂得欣賞大自然最細微的美。《青游》（拍品編號 631）描繪的正是羣不起眼的小魚兒。它們雖然微小，一群魚兒游泳卻成為另一種景象。每一條小魚均以簡筆一撇，添上兩隻小眼便成形了。數十筆簡筆共組成數群魚兒，向橫幅延伸，佈滿畫面的每一個角落。紛亂的簡筆卻巧妙地展現魚兒的個性：饑餓的游起來搶食物，好奇的輕咬海藻，有些卻漫無目的地結伴暢遊。背後的每筆隨著水流飄蕩，成為前面舞者的陪襯，整體畫面疏朗暢逸。

吳士偉早年藝專的設計背景，有利藝術家在主題、物象與尺幅，甚至色調上的搭配。《湖岸幽茫》（拍品編號630）以太湖遼闊的蘆葦岸為主題，橫幅的編排，從岸邊的草叢延伸至畫面上方的湖面，呈現湖面的平遠，既得莫奈《睡蓮》靈動的散點透視，亦得北宋郭熙《窠石平遠圖》平遠遼闊的視覺。多元的視點由中上方的蘆葦，帶領至下方色彩濃麗的野花與草叢。面對著吳士偉的作品，當代作家蔣勳曾說：「（藝術家）以基本的文人畫風的線條與墨韻……又從民間工藝的系統借來斑斕的艷彩……」無論構圖、墨韻、線條的運用，吳士偉的畫作斑斕穠麗，卻又維持著主題的樸素平靜，不愧是一位當代卓越非凡的藝術家。



Enlightenment through aesthetic appreciation of nature has been one of the main pillars of Chinese art, from traditional arts to Wu Shih-wei's creations. The beauty of nature shares an appreciation of the mind and of life itself.

Still life has been the subject of depiction for centuries in the East and the West. Plum blossoms, orchids, bamboo and chrysanthemums were praised as noble scholars, while peonies represent prosperity. Flowers become a connotation and a blessing. Yet, to Wu Shih-wei, such connotations stay on the surface of appreciation. A representation of nostalgic beauty is the key to Wu's interpretation.

Evening Blossom (Lot 632) shows a bouquet of colourful flowers in front of a white background, which balance the visual impact. A diagonal composition was used as flowers poured down from the upper left corner, occupying two third of the panel. A tiny transparent glass vase was used to enhance the heaviness at the top, creating a visual tension for the eye, thus enhancing the pleasure of the viewers.

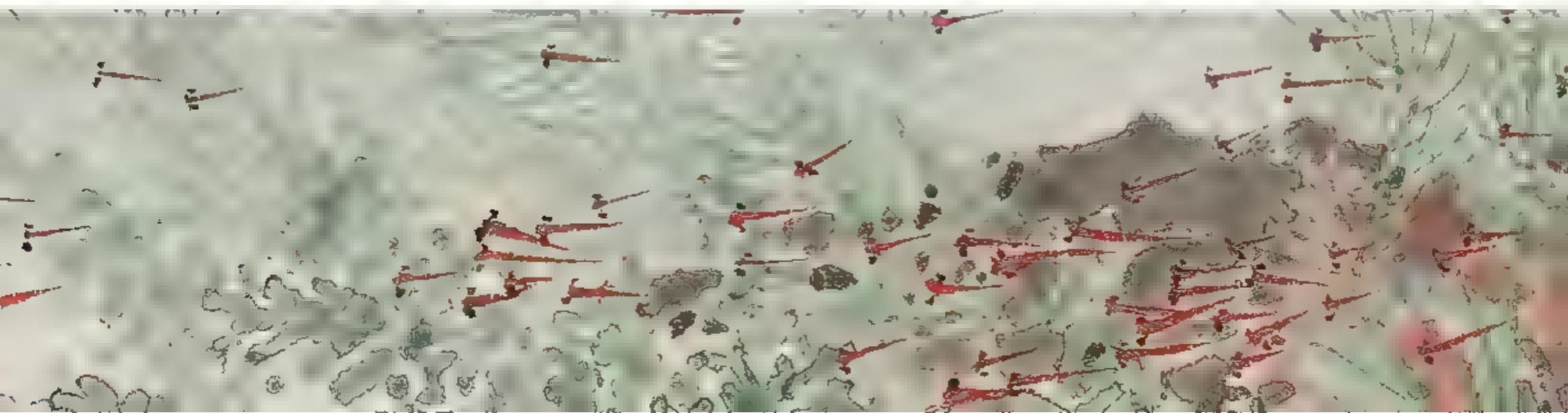
Subtle changes and layering of colours filled the panel with surprises. Chrysanthemums in dark red form the basic tone of the painting. Darker tones of dried flowers initiate the nostalgic emotion, yet it brightens up again with the burgundy red table. With the detail-minded character of the artist, every minute detail is depicted through careful observations and delicate brushwork. Every state of blooms are depicted: some in full blooms, while some slightly collapse under gravity, bringing the painting to life.

Instead of capturing an instant, the painting shows flowers in the four seasons from blossoms in spring and

summer, to their downfall in autumn and winter, through to their rebirth in spring. Such appreciation of the circle of life allows the artist to fill his studio with flowers of all kinds in all states of life, thus allowing him to observe flowers in their various forms. The artist's praises of life are thus reflected in his works. As the most satisfying and impactful painting to the artist, it was chosen to be put in the invitation card and the poster of the artist's exhibition.

To the artist, every minute object of nature could become the subject of his depiction. Such character allows him to paint the minutest subjects of nature. *Fish Swimming in the Pond* (Lot 631) depicted tiny fish with just a line with two dots. Yet a shoal of fish forms a majestic scenery scattering through the panel. Such clusters of lines highlight the characters of each fish, some grabbing their food, some nibbling algae, while some swimming with their friends. Amidst the topsy turvy scene, algae sway gently behind the fish, forming a relaxing background.

Wu Shih-wei's design education background allows him to manipulate the subjects, compositions, structure and colours in a panel. *Reeds by the Lake* (Lot 630) depict a field of reeds in a horizontal structure. Bushes from the left extend to the right, demonstrating its horizontal depth. Such treatment gives hints to the multiple perspectives of Monet's *Waterlilies*, and the horizontal distance from a painting by Guo Xi of the Northern Song. Multiple perspectives bring the eye back to the bushes and colourful wild flowers. Contemporary author Chiang Hsun once praised the artist for his playful composition of lines, ink and multifarious colours. From its structure, ink and lines, Wu Shi-wei managed to balance its colours in a tranquil setting, making him one of the greatest artists in the contemporary art scene.



630

WU SHI-WEI

(Taiwanese, b. 1957)

Reeds by the Lake

2010

Ink and colour on paper, framed

63 x 136 cm

Signed *Wu Shi-wei* in Chinese

With five seals of the artist

EXHIBITED

"Chinese Ink Exhibition of Artists from China and Taiwan", 16 September, 2010 - 6 November, 2010

"Solo Exhibition of Wu Shi-Wei", Show Gallery, Kaohsiung, 1 June, 2013 - 14 July, 2013

ILLUSTRATED

Chinese Ink Exhibition of Artists from China and Taiwan, Jiangsu Provincial Art Museum, 2010, p. 104

Solo Exhibition of Wu Shi-Wei, Show Gallery, Kaohsiung, 2013, pp. 102-103

NT\$ 280,000 - 400,000

HK\$ 76,000 - 109,000

US\$ 9,800 - 14,000

RMB 65,000 - 92,000

吳士偉

湖岸幽茫

2010

水墨設色 紙本 鏡框

63 x 136 cm

釋文：湖岸幽茫。

款識：湖岸幽茫。吳士偉。一〇一〇年九月十六日。

的立在湖岸成片成林，構成了一片片。一〇一〇年九月十六日。

湖岸幽茫。吳士偉。一〇一〇年九月十六日。

湖岸幽茫。吳士偉。一〇一〇年九月十六日。

湖岸幽茫。吳士偉。一〇一〇年九月十六日。



圖一

《湖岸幽茫》·江蘇省文化聯誼會、台北市文化藝術基金會、2010年9月16日

2010年11月6日

「長好－吳士偉個展」·2013年6月1日至2013年7月14日

圖二

《湖岸幽茫》·江蘇省文化聯誼會、

2013年102-103





631

WU SHI-WEI

(Taiwanese, b. 1957)

Fish Swimming in the Pond

2009

Ink and colour on paper, framed

17 x 93.5 cm

Signed *Wu Shi-wei* in Chinese

With four seals of the artist

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

吳士偉

清游

2009

水墨 設色 紙本 鏡框

17 x 93.5 cm

釋文：清游。

款識：二〇〇九年己丑初冬，吳士偉畫。

鈐印：吳氏（朱文）、士偉（朱文）、尋華（朱文）、
芳菲消息（朱文）



632

WU SHI-WEI

(Taiwanese, b. 1957)

Evening Blossom

2016

Ink and colour on paper, framed

45 x 45.5 cm

Signed *Wu Shi-wei* in Chinese

With four seals of the artist

EXHIBITED

"Wu Shih-wei Solo Exhibition", Wistaria Tea House, Taipei, 24 December, 2016 - 12 February, 2017

ILLUSTRATED

Wu Shih-wei Solo Exhibition, Wistaria Tea House, Taipei, 2016, pp. 26-27

This lot is to be sold with a certificate of authenticity issued by Wistaria Tea House, Taipei and signed by the artist

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

吳士偉

晚蕊

2016

墨水與色彩在紙上，裝框

45 x 45.5 cm

題款、

鈐印：（一）吳士偉畫。

（二）吳士偉（白文）、子花百草（白文）、

（三）吳士偉（白文）

說明：

本件作品為「吳士偉」先生，委託本公司，

於 2016 年 12 月 24 日至 2017 年 2 月

12 日

在「

吳士偉」先生，委託本公司，

於 2016 年 12 月 24 日至 2017 年 2 月

12 日

在「吳士偉」先生，委託本公司，

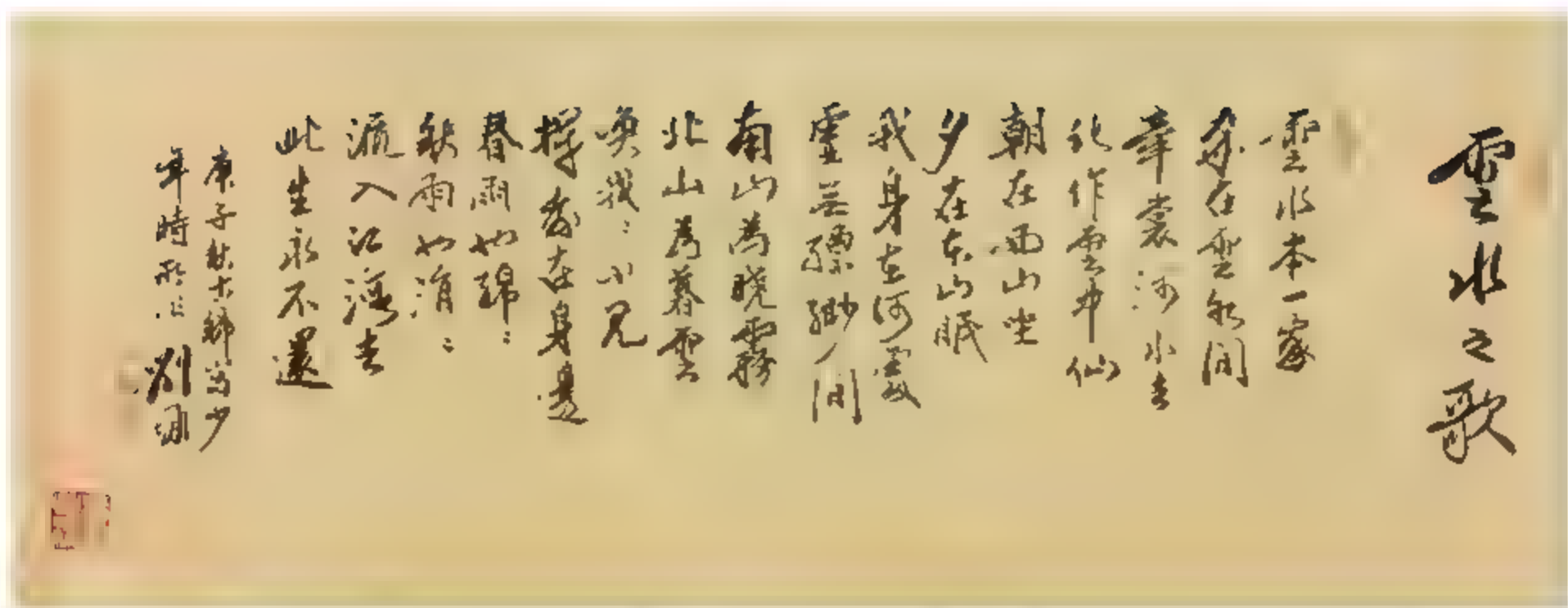
於 2016 年 12 月 24 日至 2017 年 2 月

12 日

在「吳士偉」先生，委託本公司，

於 2016 年 12 月 24 日至 2017 年 2 月

12 日



633

LIU YONG
(Taiwanese, b. 1949)

Calligraphy

2020
Ink on paper, framed
31 x 79.5 cm
Signed *Liu Yong* in Chinese
With five seals of the artist

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

劉壙

雲水之歌

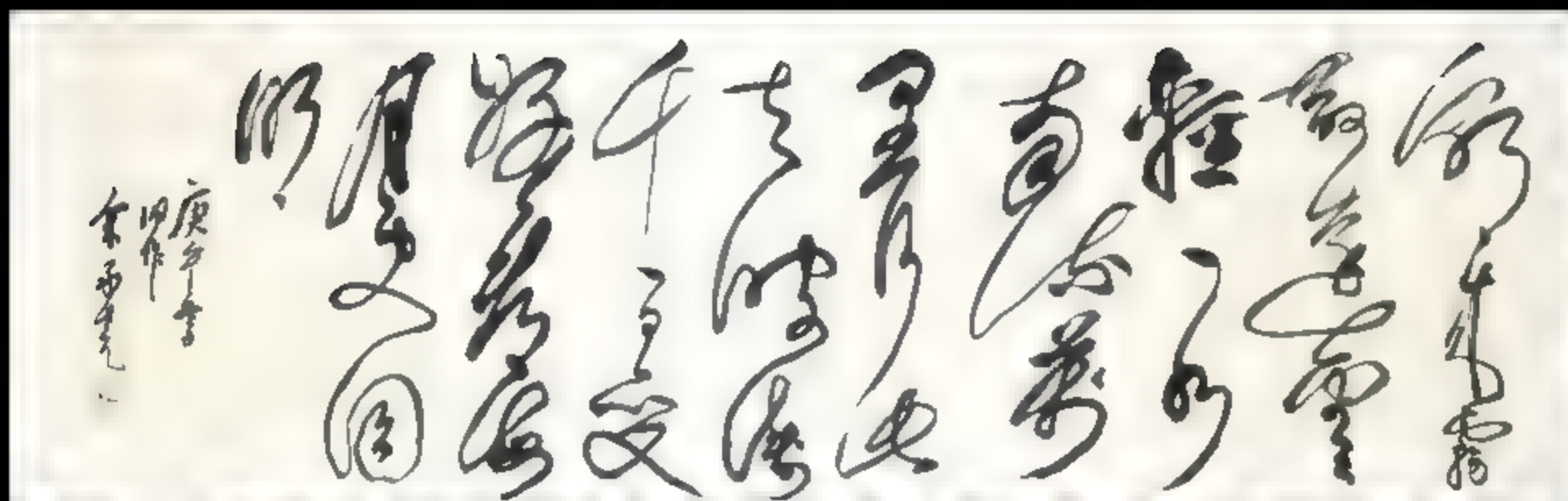
2020
水墨 金裝箋 鏡框
31 x 79.5 cm

釋文：雲水之歌。雲水本一家，家在雲水間，牽裳涉水去，化作雲中仙。朝在西山坐，夕在東山眠，我身在何處，虛無縹緲間。南山為曉霧，北山為暮雲，喚我我不見，揮我在身邊。春雨也綿綿，秋雨也淅淅，流入江海去，此生永不還！
款識：庚子秋古稀寫少年時所作，劉壙。

鈐印：無用才子（朱文）、氤夢樓（朱文）、劉壙（白文）、夢然（朱文）、夢到幽深（白文）

註

《雲水之歌》一詩作於劉壙二十五歲少年時期，曾錄於其書籍《瑩窗隨筆》中。



634

YU CHENG-YAO

(Taiwanese, 1898-1993)

Poem in Cursive Script

1990

Ink on paper, framed

44.5 x 142 cm

Signed Yu Cheng-yao in Chinese

With one seal of the artist

PROVENANCE

Han Tang Arts & Culture Center, Taipei

Private collection, Asia

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

余承堯

草書自作詩

1990

水墨 紙本 鏡框

44.5 x 142 cm

釋文：朝來霧散遠雲輕。一水南流萬里行。此去波濤千百變。好看海月更圓明。

款識：庚午冬日舊作。余承堯。

鈐印：余承堯印（白）

來源

漢唐樂府舊藏，台北

私人收藏，亞洲

游牧的朗誦者

AN EXPLORATION OF RHYTHMIC REPRESENTATION:

卜茲作品中的書藝演法

THE VARIATIONS OF CALLIGRAPHY EXPRESSIONS IN THE WORKS OF PU TZU

師法自然，陶性情

卜茲本名陳宗琛，1959年出生於台南，字少俊，號卜茲，別署奚心散人。受父親薰陶，自幼研習書法，其後除了師承曹秋圃、陳其銓外，更隨周植夫學詩。卜茲沈浸碑帖名家之中，能臨篆、隸、草各體，對於書法創造的渴求，「狂草書」更成為其作為自我展現藝術實現的媒材，反射強烈的超越可能，其創作核心價值全然地源自於東方哲學思想，源於師從古人，追求「技與道」全然的表現。更透過技的鍛鍊，相映各大書家精神力的純粹性，將其轉化為自我生命可用的能量，隨著經驗修養不斷不斷的累積，進而積累成為生命底蘊的養分，創造出當代時空裡奉行「古典法度」的東方藝術「原創」價值。

書如其人，一字見心

一層樓高的紙，一筆一口氣把字由頭寫到尾，有如不用盡力氣便不罷休，渴筆、濕筆，恍若是線條與線條間的一場雄辯。2008年直到2009年，這段時間正巧是卜茲創作巔峰的時期，卜茲將創作的核心轉至到書寫人如何利用空靈去駕馭點線，以完「美」辨證各種文字的意境。下筆屏住呼吸，揮筆的毛流聲、墨流到呼吸，於是乎卜茲的「後設狂草」衝決「碑統書法」的網羅，幫時代找出活路，然而其除了追求書寫方式不斷突破之外，卜茲在用紙、筆和墨色方面，也備俱科學試驗的精神。更許是長年打羽球的關係，卜茲手勁之力也較一般人來的強健許多，其作中「黑、密、厚、重」的表現及腕力，同樣讓觀者感受其書寫時玲瓏剔透、溫潤酣暢的意境，與內心深沉痛快的自然感受。筆中的拙、醜、直率與自然，都將是他書藝臻於老的必要條件。

(一) 說「意象」

書法常以萬千自然之態形容，如懷素草書有如蛇般游移自如，畫間圓轉遒勁且筆意相連形似「奔蛇走虺勢入座，驟雨旋風聲滿堂」，卜茲擅用篆隸行楷體運用草書之意趣巧妙變化，獨創別有韻致的個人風格，在一氣呵成的作品

中，誇張的節奏與一筆快慢的運貫。從美學切入的角度，如同在聲音和旋律的節奏下，「發聲的位置，下筆的姿勢」，韻律和節奏同樣是書法重要的美學成分。如果沒有韻律節奏，字中亦是缺少生氣勃勃的動態美和氣勢美了。心和手同時協調著，跟隨著卜茲「道」中每一字每一字的節奏起伏，字形扭轉在腕中彈跳，輕重似醉舞頓踏，此次一幅《無窮游》（拍品編號 640）以三併呈現，作中滿版的畫面，字在紙幅空間中充斥著強烈的視覺張力，熟練至臻，以致每一筆下筆狂而飛快，墨韻更在每次轉筆間恣意的飛舞開來，時則縱任奔逸，狂亂中現優美之姿；在《草書商丘道中詩》（拍品編號 638）中，以草書取句於王羲之詩；《霜落秋山黃葉香》（拍品編號 637）一作則書於紅箋紙，可觀作中落筆至收筆，轉折行雲流水中偶帶枯筆。

(二) 「四維空間」的表現

在超越時間、線條與立體的四維空間中，相當的去詮釋了卜茲作品中的無限延伸，然而不僅僅是速度所能展現時間感，書體及內容真義同樣能橫跨時間，卜茲書藝中，在完整性之外，特創以左右參差排列來達到變化萬端的變化，常以前後數行的小字來尋求通體結構的互動，在《臨古隸書》（拍品編號 639）一作中可見字字筆道飽滿，體勢雍容，波磔平挑；《苒帷》（拍品編號 636），苒帷二字線條婉曲流暢，旁題小字記，此作曾收錄於1997年卜茲出版的《卜茲書法集》中；而自古的語言總是那麼富有詩意、韻律和想像力，即使專業的書論也是如此，《草書墨也飛出北冥魚》（拍品編號 635）作中書李白一句，並題小字莊子《逍遙遊》，也使每幅作品富俱不同的生命特質。

書法之道的歸宿是心靈，只有在技巧無礙、心靈會歸之際，書法才能趨近圓熟。當生命的智慧點燃書寫的技巧，書法才能自由奔放，變化萬端，隨性前行，無罣無礙。

書 卜茲（右）與陳永模（左）

Photo: Pu Tzu (Right) and Chen Yung-mo (Left)

FROM OLD MASTERS TO INDIVIDUAL EXPRESSION

Pu Tzu was named by birth as Chen Zong-chen, and was born in Tainan in 1959. Under the influence of his father, Pu Tzu started formal practice in calligraphy and literature from teachers Cao Qiu-pu, Chen Qi-quan and Chou Zhi-fu. His extensive exposure to calligraphy, including stone rubbings, seal, clerical and cursive scripts, sculpted his interest in self-expression through cursive strokes. The core ideology of his works stems from the philosophy of the East, to explore the balance between skills and concepts. His skills were further refined by experience and observations, from the representations of old masters to individual expressions, thus creating a unique and modern interpretation of classical Eastern art.

CALLIGRAPHY AS A UNIQUE REPRESENTATION

A three-meter work on paper was created in continuous strokes with tremendous effort. It is a dialogue between wet and dried strokes. In the peak of his career, in 2008-2009, Pu Tzu managed to elevate his writings to a spiritual expression with an astounding aesthetic level. As the tip of the brush sets on the paper, ink flows along with the brush. In this process, Pu Tzu created a breakthrough of cursive expression in the manner of rubbings. Hence Pu found a modern expression of cursive script. He also explored possibilities from scientific experiments. Through the years of playing badminton, Pu Tzu had strong hands to depict variations of strokes through his wrist power in sync with the mind. Such natural, sturdy and authentic representation is the key feature of his works.

(1) REPRESENTATION OF THE MIND

Calligraphy has multifarious forms of representation, from the cursive strokes of Huaisu to Pu Tzu's unique interpretation of seal and clerical scripts applied on cursive script. Pu's works play with the tempo and movement

of the brush, from the point where the brush sets on the paper. Such tempo and rhythm are crucial aesthetic elements as they stipulate the movement of the strokes. The synchronization of the hand and the mind follows every tempo of strokes in a character, forming a joyous jig. *Calligraphy in Cursive Script* (Lot 640) is a triptych, packed with words on the panels. Such strong visual impact is accentuated by the skillful and swift depiction of the brush in a lyrical expression. *Poem in Cursive Script* (Lot 638) was derived from a poem by Wang Duo. *Calligraphy in Cursive Script* (Lot 637) was completed on red paper. Smooth and fluid strokes could be observed with a balance of dried brush from the start to finish.

(2) FOUR-DIMENSIONAL REPRESENTATION

A four-dimensional representation of time in an artwork is expressed through the speed of brush, the form of character and its implied meaning. In Pu Tzu's works, the idea of completeness and variations are depicted through a neat array of characters followed by its continuation of words in smaller fonts. Such a structure is demonstrated in *Calligraphy in Clerical Script* (Lot 639), featuring squared and balanced characters. The curvaceous and fluid characters in *Calligraphy* (Lot 636) contrast with the small inscription on the side. This work was illustrated in *Exhibition of Pu Tzu and Chen Yung-mo*, published by Pu Tzu in 1997. A language has been a romantic, rhythmic and imaginative representation. The same applies to calligraphy. *Calligraphy in Cursive Script* (Lot 635) depicts a poem by Li Bai, inscribed with a poem by Chuang Tzu, which enriches the work with an additional philosophy and meaning.

Calligraphy leads to the state of mind. It is only with flawless techniques that are in sync with the mind, can calligraphy reach a spiritual level. As spiritual enlightenment incorporates with writing techniques, calligraphy elevates into an elusive and free spirited expression of the mind.

「草書是線條語言不對稱的對稱關係，在抽象離合的軌跡中，推衍出心曠神怡的語彙，而其所展現的高度成就，在於心手相忘，思書相成，並構築出當代性格的個人圖騰。」

— 卜茲

"The cursive script is an adjusted linear depiction of the imbalanced. It is an abstract representation to achieve a visual portrayal of the mind, in unity with the hand and the brush, creating a totem of a modern individuality."

— Pu Tzu



635

PU TZU

(Taiwanese, 1959-2013)

Calligraphy in Cursive Script

1996

Ink on paper, scroll

69 x 47 cm

Signed *Pu Tzu* in Chinese

With five seals of the artist

This lot has an inscription written
by artist Chen Yung-mo

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

卜茲

草書墨池飛出北溟魚

1996

卜茲 草書

69 x 47 cm

釋文：草書墨池飛出北溟魚

卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

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大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

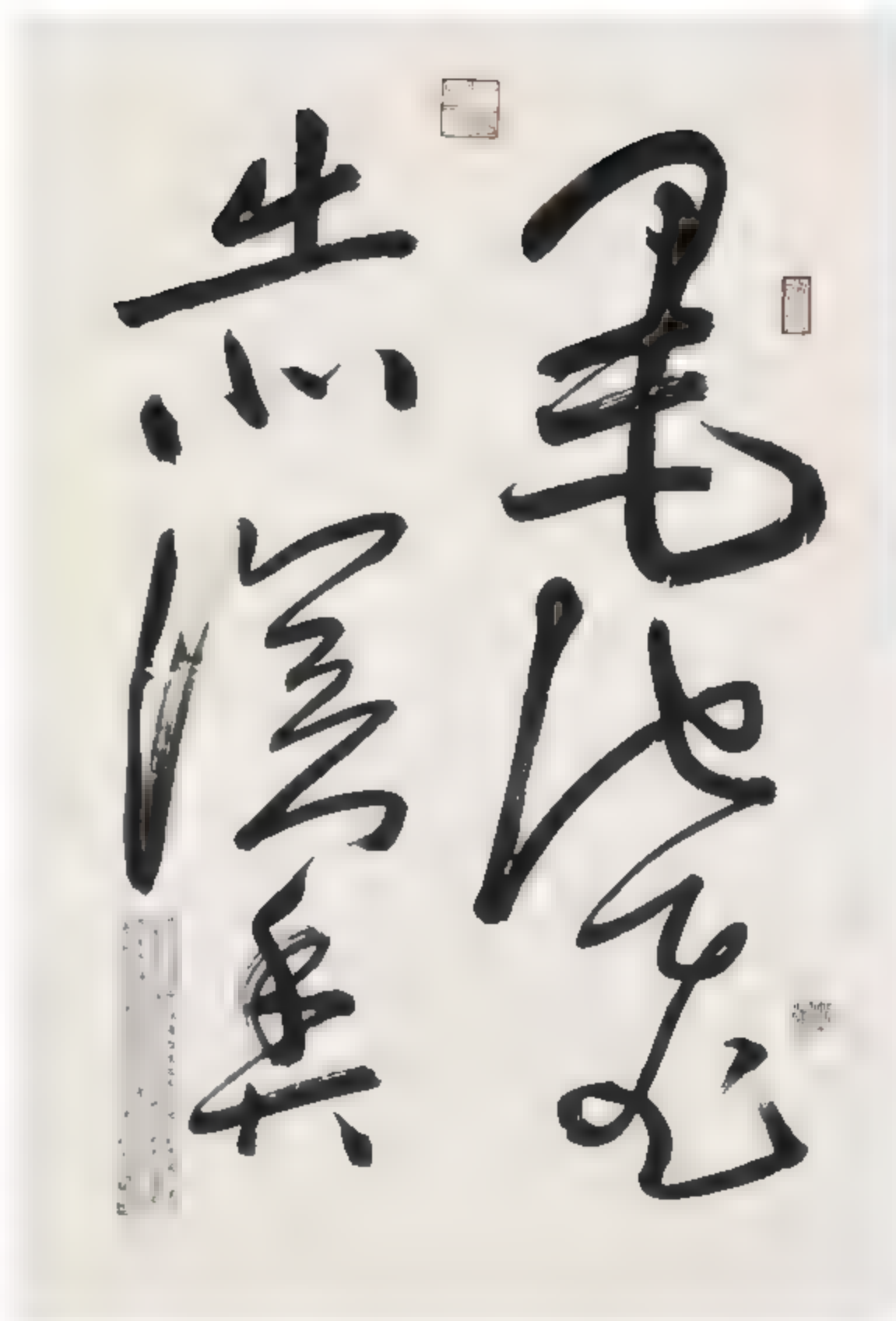
大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北

大 卜茲 草書 1996 年 夏 於台北



陳：草書墨池飛出北溟魚

636

PU TZU

(Taiwanese, 1959-2013)

Calligraphy

1993

Ink on paper

57 x 19 cm

Signed *Pu Tzu* in Chinese

With one seal of the artist

EXHIBITED

"Exhibition of Pu Tzu and Chen Yung-mo", Pristine Harmony International, Taipei, 18 March, 1994 - 3 April 1994

ILLUSTRATED

Exhibition of Pu Tzu and Chen Yung-mo, Pristine Harmony International, Taipei, 1994, p. 14

Calligraphy of Pu Tzu, Sunny Dance Art Planners Publishing, Taipei, 1997, pp. 22-23

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

卜茲

荔帷

1993

墨水

57 x 19 cm

紙本

款識：卜茲 荔帷 1993 年 3 月 18 日

印：卜茲印、荔帷印

尺寸：

約 19 x 57 cm (含文)

展覽：

「卜茲 荔帷 畫展」 台北 1994 年 3 月 18 日至 4 月 3 日

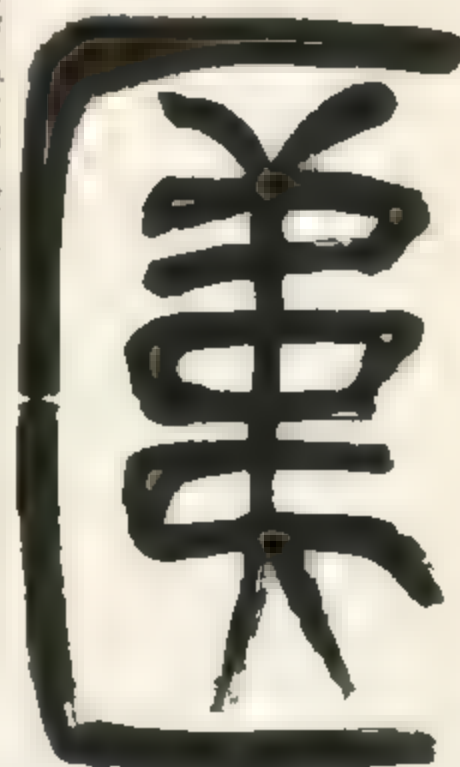
圖錄：

《卜茲 荔帷 畫展》 台北 1994 年 3 月 18 日至 4 月 3 日

《卜茲 荔帷 畫展》 台北 1997 年 2 月 22 日至 3 月 1 日



卜茲 荔帷 畫展 台北 1994 年 3 月 18 日至 4 月 3 日



637

PU TZU

(Taiwanese, 1959-2013)

Calligraphy in Cursive Script

Ink on paper, framed

58.5 x 24.5 cm

With two seals of the artist

PROVENANCE

Gloria Art Center, Taipei

Private collection, Taipei. Acquired from the above by the present owner.

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

卜茲

霜落秋山黃葉春

58.5 x 24.5 cm

58.5 x 24.5 cm

58.5 x 24.5 cm

58.5 x 24.5 cm

58.5 x 24.5 cm

58.5 x 24.5 cm

58.5 x 24.5 cm



PU TZU

Poem in Cursive Script

139 x 67.5 cm

With two seals of the artist

Acquired directly from the artist

HK\$ 14,000 - 27,000

RMB 12,000 - 23,000

草書商丘道中詩

139 x 67.5 cm

$$\frac{1}{\sqrt{\pi}} \left(\frac{1}{\sqrt{\pi}} \right)^n = \frac{1}{\sqrt{\pi}^{n+1}}$$
$$1 \quad \frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{5} \quad \frac{1}{6} \quad \frac{1}{7} \quad \frac{1}{8} \quad \frac{1}{9} \quad \frac{1}{10}$$

$\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ 0 & 1 \end{pmatrix}$

$$\frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{5} \quad \frac{1}{6} \quad \frac{1}{7} \quad \frac{1}{8} \quad \frac{1}{9} \quad \frac{1}{10}$$
$$\frac{\partial}{\partial t} \left(\frac{1}{r^2} \right) = -\frac{2}{r^3} \frac{\partial r}{\partial t}$$

九月錄字其主程治日東
海澄沙生乳乃退老據堅
菊割得秋左家新江文出
高執重之石和江年孤安之
凡西王花好為北木小

639

PU TZU

(Taiwanese, 1959-2013)

Calligraphy in Clerical Script

2010

Ink on paper

73 x 141 cm

Signed *Pu Tzu* in Chinese

With one seal of the artist

EXHIBITED

"The Magic Universe: Bu-Zi Solo Exhibition"
Butchart International Contemporary Art Space
Taipei, 29 January 2011 - 13 February, 2011

ILLUSTRATED

The Magic Universe: Bu-Zi Solo Exhibition, Butchart
International Contemporary Art Space, Taipei, 2011
p. 62

This painting is to be sold with a certificate of
authenticity by Butchart International Contemporary
Art Space

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

卜茲

臨古隸書

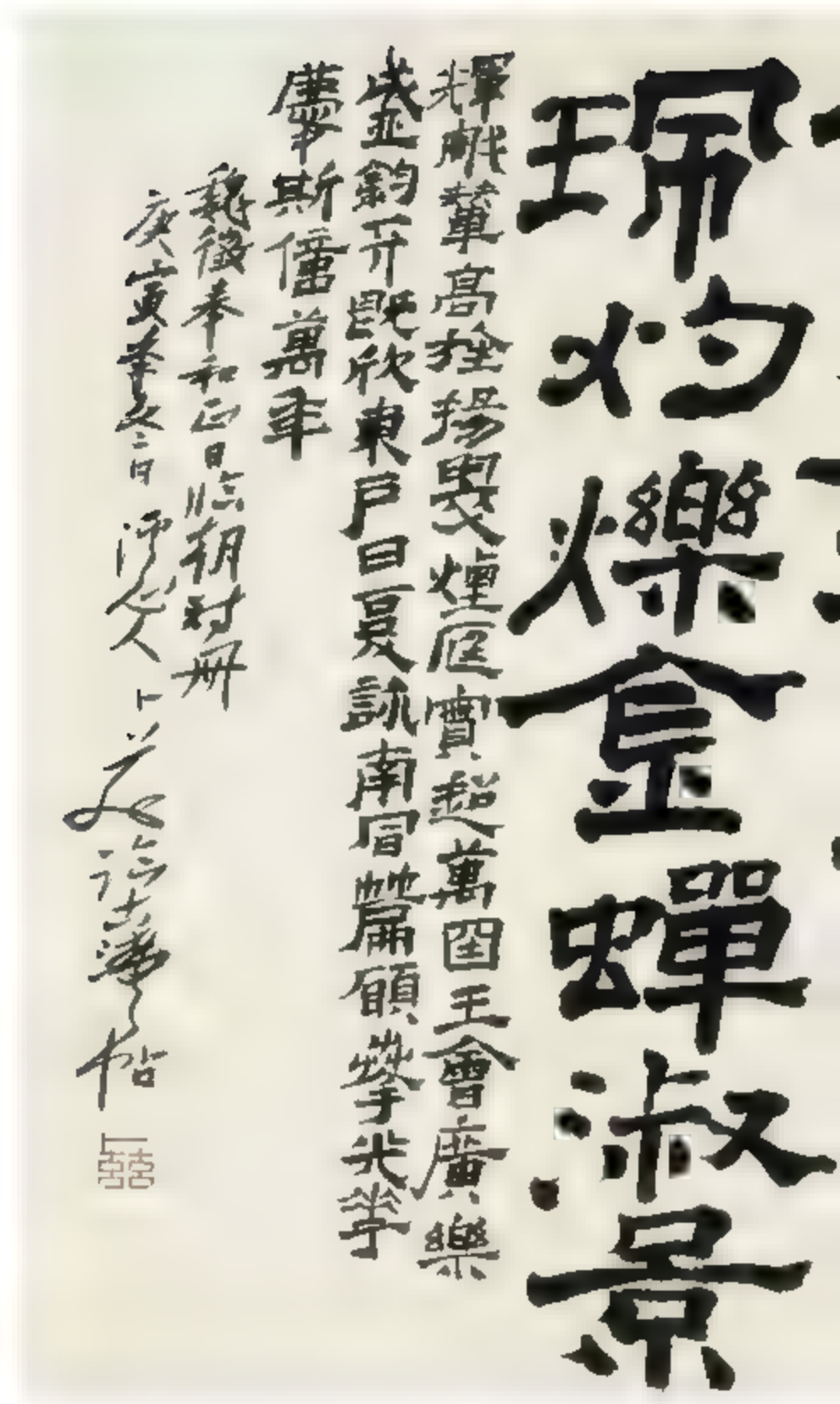
2010

水墨紙本

73 x 141 cm

釋文：「天地玄黃，宇宙洪荒。日月星辰，繫於大荒。往古來今，悠悠無疆。混沌未開，太極未彰。兩儀初判，鴻蒙初張。氣稟清濁，陰陽始分。呼吸吐納，體道之尊。子孫相傳，歷代相承。此乃天地之理，萬物之靈。故曰：天地玄黃，宇宙洪荒。」

鈐印：一印（件文）



作品名稱

「卜茲」
2011年1月29日至2011年2月13日

圖說

（卜茲）
2011年1月29日

（卜茲）
2011年1月29日

百寶待海后
萬國皆金凶
豈如今虜酋
默先帝聲殺
林四陵翰宗別
百川銀洋鳴玉

640

PU TZU

(Taiwanese, 1959-2013)

Calligraphy in Cursive Script (triptych)

Ink on paper

181 x 183 cm

Signed *Pu Tzu* in Chinese

With one seal of the artist

EXHIBITED

"The Mysterious Universe: Bu-Zi Solo Exhibition",
Butchart International Contemporary Art Space, Taipei,
14 November, 2009 - 13 December, 2009

ILLUSTRATED

The Mysterious Universe: Bu-Zi Solo Exhibition,
Butchart International Contemporary Art Space, Taipei,
2009, p. 8

"Calligraphy of Bu-Zi", *Artco Monthly* No. 206, Taipei,
2009, p. 215

"The Mysterious Universe: Calligraphy of Bu-Zi", *Artco Monthly* No. 210, Taipei, 2010, p. 210

NT\$ 280,000 - 400,000

HK\$ 76,000 - 109,000

US\$ 9,800 - 14,000

RMB 65,000 - 92,000

卜茲

無窮游（三聯幅）

水墨 紙本

181 x 183 cm

釋文：乘天地之正，而御六氣之辨，以游無窮。

款識：溪心人卜茲於芒樹屋題。

鈐印：卜茲（朱文）

展覽

「太極之藏—卜茲個展」，布查國際當代藝術空間，台北，展期 2009 年 11 月 14 日至 2009 年 12 月 13 日

圖錄

《太極之藏—卜茲集》，布查國際當代藝術空間，台北，2009，頁 8

〈驚蛇走兔，怒龍噴浪：卜茲的書法藝術〉

《典藏·今藝術》，第 206 期，台北，2009，頁 215

〈太極之藏—談卜茲狂草的無酒自醉、無法亦有法〉，《典藏·今藝術》，第 210 期，台北，2010，頁 210



641

CHIANG CHAO-SHEN

(Taiwanese, 1925-1996)

Landscape in Four Seasons

1993

Ink and colour on paper, framed

138 x 34.5 cm (each)

Signed *Chiang Chao-shen* in Chinese

With eight seals of the artist

PROVENANCE

Emerald House Art Center, Taipei

Private collection, Taipei (Acquired from the above by the present owner)

EXHIBITED

"A Memorial Exhibition of Works by Chiang Chao-shen", the National Museum of History, Taipei, 25 August, 2006 - 17 September, 2006

ILLUSTRATED

A Memorial Exhibition of Works by Chiang Chao-shen, the National Museum of History, Taipei, 2006, pp. 114-115

This lot is to be sold with a certificate of authenticity issued by Emerald House Art Center, Taipei

NT\$ 1,400,000 - 2,200,000

HK\$ 381,000 - 599,000

US\$ 49,100 - 77,100

RMB 323,000 - 508,000

江兆申

四季山水

1993

水墨設色 紙本 鏡框

138 x 34.5 cm (每件)

釋文：

(一) 卷經歸太白，蹤跡別羅龕。若覆浮雲上，須看積翠南。倚身松入漢，睨目月離潭。此境堪長往，塵中事可譚。

(二) 一入仙山萬壑寬，夜深寧敢倚虛欄。鶴和雲影宿高木，人帶月光登古壇。芝朮露濃苔塢白，薜蘿風起殿廊寒。更陪羽客論真理，不覺初鐘叩曉殘。

(三) 晚來山北景，圖畫亦應兆。村點楓黃葉，人家翠幸微。樵當雲外見，僧向水邊歸。一曲誰橫笛，蒹葭白鳥飛。

(四) 散漫陰風裡，天涯不可收。摩松猶未得，摸石豈能留。關靜紫吟思，途長拂旅愁。崆峒山北面，早想玉成丘。

款識：

(一) 茅原江兆申山中作。

(二) 林壑為雲氣聲磬起，江兆申畫。

茅原江兆申寫。

(三) 癸酉春暮寫四景，茅原江兆申於揭涉園中，雲乳。

(一) 兆申茅原(白文)、雙菩提齋(白文)

(二) 兆申茅原(白文)、雙菩提齋(白文)

(三) 兆申茅原(白文)、雙菩提齋(白文)

(四) 兆申茅原(白文)、雙菩提齋(白文)

來源

璞莊藝術中心，台北

私人收藏，台北(現轉家購於上述來源)

展覽

「靈樞傳緒—江兆申書畫紀念展」，國立歷史博物館，台北，展期 2006 年 8 月 25 日至 2006 年 9 月 17 日

登錄

《江兆申書畫作品集》國立歷史博物館

台北，2006，頁 114-115

附璞莊藝術中心開立之原作保證書

A vertical Chinese ink wash painting depicting a scholar in a garden. The scholar, wearing a white robe, stands in the center, looking towards the left. He is surrounded by dense foliage and trees, rendered with varying shades of ink and wash. The composition is framed by a dark border. In the upper right corner, there is a small inscription in Chinese characters and a red seal.

《四季山水》作於1993年，時江兆申已移居南投埔里揭涉匠 期間描繪的水墨作品多為自家窗外景致，此四聯作最可觀之處在於逐幅的山脈走勢均能連貫，似乎是以不同的視角與季節觀看同樣的山景，取景構圖集中於畫幅中下段處，因此逐幅觀看又能得「會當凌絕頂，一覽眾山小」之感受。綜觀此畫山勢連綿、跌宕多姿，江兆申以借景的方式引窗外景色入畫，進而內化成胸中丘壑，再造自然的審美觀念，則是來自當時隨遇而安、任性自然的心境。自故宮去職後多遊歷台灣山水名勝，此時期的作品也以直幅為主，構圖雖簡化但頗有新意，畫面的留白又讓山形輪廓綽綽有餘，與石塊壁面的皴染合而為一，畫作中塊面體的增加與平面化又加重山景的重量與沉穩感。江兆申曾言作山水畫特別要注意構圖，「排列之中的虛、實、鉤、搭才是畫家的本領」，於是在《四季山水》中得以窺見江氏對於元人所謂的「平遠、闊遠、高遠」的重新詮釋，畫幅結構既安於穩定齊整，又能以變化的筆勢佈局構築出「奇」的氛

春景以冷灰的淡墨寫就，下幅以「之」字型佈局山坳邊坡，再以小橋連接兩岸更顯深遠，溪石清流、春柳臨水，

These four panels were painted in 1993 when Chiang Chao-shen had already relocated to Puli of Nantou. During this time, he would paint the scenery outside his windows. The four panels seem to form a continuous relief with different scenes of the seasons. Each individual work represents a majestic landscape on its own. The artist was trying to use this perspective as a glimpse into the emotional state, thus his own appreciation towards nature. Since his retirement from the National Palace Museum, he visited the mountains of Taiwan. Vertical structure was commonly used during this period. A simplistic composition with blank space and clear outline of the relief, balances the cun strokes of the rocks, creating sturdy and geometric forms of the mountains. Chiang Chao-shen put emphasis on structure in his landscape paintings. The harmony between blank spaces, objects and the lines is the key to one's artistic skills. These four panels thus demonstrate spatial distance in its depth, its horizontal and vertical forms, common in the Yuan dynasty. Despite having a well structured composition, the brushwork used in the painting brings surprises to the viewers.

The Spring panel has a grey tone depicted by light ink. A Z-shaped relief leads the eye to the bridge below. A running stream and spring willow bring freshness to the

一派清曠秀雅之氣油然而生。中段以墨青渲染出密林，林中茅屋一文士獨坐，呼應遠山之壯闊，自出於胸臆，意境青遠曠渺。夏景則取用新安畫派的佈局，以細筆墨線勾勒山壁走勢，中幅山壁直落而下、奇險嶽崎，下方以濃墨青染成現出山體壘壘的厚實感，施以破墨兼用赭色佈局出山脈稜角及層次，墨色酣暢淋漓，線條用簡卻以墨染出其深邃貌，江兆申善用墨表現山川林木鬱茂的景色，觀之能得「蒼蒼莽莽、有林下風」的況味。寫秋景則著重於秋林蕭瑟青嶺之意，筆鋒穎脫，墨法精緻，取用歷代水墨名家之長，呈現出做古的畫境，以山前窺山後的平視角度營造出山景的深遠。冬景則多用乾筆皴擦與赭墨輕染，蒙蒙茸茸之處可見江兆申用筆沉著的經營，雪山上一抹寒梅的嫣紅點破了近乎沉悶的蕭瑟冬景，使得畫作產生猶如聚光燈的效果，特別具有戲劇張力。此四聯作的保證書於1997年6月由漢葺藝術中心發行，附有江夫人章桂娜女士簽名蓋章。當時章女士非常珍惜這作品，更認為是江兆申晚期最精彩的作品。《四季山水》初觀有著濃郁古雅的文氣，但處處可見江兆申在古人與造化中的體悟，不僅兼備文人畫各宗派的長處，更能擷取吞吐大荒的意象江山，實不愧被喻為中國傳統文人畫「最後的一筆」。

whole scene. Dense forest in the middle forms unveils a cottage and a lone scholar inside. This echoes the artist's mentality to embrace the grandeur of nature. The Summer panel was painted with a structure common in Xin'an School. Fine outline of the relief leads the eye downwards through the rugged cliff to the soggy forest depicted with wet dense ink. Splashed ink of ochre was used to create layers of the mountain. The richness of the ink enhances the dense smothering state of the forest. The Autumn scene is fresh, depicted with the tip of the brush with reference to past ink masters. Layers and depth was created by overlapping mountains. The Winter panel was created with light ink and dried brush. A thin layer of ink was applied with careful brushwork creating a velvety sky. Amidst the snowy scene, plum blossoms gleam in red, forming a dramatic scene. These four panels were issued with a certificate of authenticity in June 1997 by the Emerald House Art Center, Taipei with a seal of the artist's wife Ms Chang. They were considered by Ms Chang as the most precious works of the artist's late career. The four panels are classic in composition, with a broad emotional state of the artist. By taking reference to ancient techniques, such a majestic landscape was created, making him one of the greatest artists in modern history.



642

ZHANG DA-QIAN

(Taiwanese, 1899-1983)

Scholar Appreciating Chrysanthemums

Ink on paper, framed

44 x 34.5 cm

Signed Yuan in Chinese

With one seal of the artist

PROVENANCE

Former collection of Mr Wang Da-kung, Taiwan
Sotheby's Hong Kong, 2 October 2018, Lot 1249

NT\$ 750,000 - 1,200,000

HK\$ 204,000 - 327,000

US\$ 26,300 - 42,100

RMB 173,000 - 277,000

《賞菊圖》為經典張大千逸筆風格之作，僅用墨色成畫，然其筆法構圖精妙絕倫，畫幅左側以濃墨兼施青墨、用簡筆描出盆體盆足，下重上輕、取出平衡。大千畫菊立基於獨特的寫生見解，筆墨甚為可觀：點花頭取出正側俯仰之姿，花瓣隨花頭延伸，由外往內的淺澀墨線，淡墨描形，後施濃墨相連成形，以寫意法的單筆為主，再以石濤筆意作出菊梗的曲折頓挫，挺健中可見書法筆勢的力道。最後點菊葉用濃墨暈染，如捲雲之姿，團聚擁抱於菊梗，輕重之間作出菊性孤傲、澹雅幽然的氣韻。右側所畫高士對菊獨坐，張大千以慣用的側面蛋形臉孔下筆，作出樣貌嶮然的五分面，短鬚高額、束髮成髻，望之儼然，頗有隱逸的襟懷。以乾墨枯筆畫高士衣衫一氣呵成，筆法流暢簡潔，大千傳世名作《花卉蔬果雙菊冊》中畫菊少有人物相伴，更顯此幅《賞菊圖》之難能可貴。

畫中所用「大千居士」印，則是1974年篆刻名家吳平為其所刻。吳平曾任職故宮博物院書畫處長、師事篆刻名家甄散木，篆印風格穩健奇雅。此印文以秦漢之印結體，作出醇厚古樸的風格，畫印雙絕，相互輝映。《賞菊圖》來源有序，為台灣早期知名新聞工作者及作家王大空（1920-1991）所藏，其著作《笨鳥慢飛》更有張大千為其題寫封面字，大千以菊之嶮然獨秀、高士隱逸的襟懷寫贈此畫予王大空，更可知其二人交情之篤，實為現世難得的名品雅作。

張大千

賞菊圖

水墨 紙本 鏡框

44 x 34.5 cm

款識：大空居士印可。爰杜多。

鈐印：大千居士（朱文）

來源

王大空先生舊藏，台灣

香港蘇富比，2018年10月2日，編號1249

註

上款人「大空居士」即為王大空，江蘇泰興人，是著名作家，並活躍於媒體新聞界，曾擔任臺視顧問、中國廣播公司節目部及新聞部主任。

This work was painted by Zhang Da-qian at his leisure, completed in monotone. Its structure is simple yet carefully planned. A combination of dried and saturated ink was used in simple sketches outlining the balance of the body of the figure. As for the chrysanthemums, Zhang Da-qian had his unique interpretation of the flowers through careful brushwork from the crown to the petals. The stalks of the flowers were slightly bent, adopting the style of Shi Tao and calligraphy strokes. The leaves were painted in dense and dry ink in the form of clouds. The composition of the flowers highlight their noble character. On the right of the panel, a lone scholar was appreciating the chrysanthemums. Depicted with an oval face showing half of the face, the scholar was drawn with a hair bun, looking calming at the flowers. Dried ink was used on his robe in a smooth brushstroke. Chrysanthemums were depicted on their own without any figures, thus making this work rare and unique.

The seal "Da-qian Jushi" was carved in 1974 by Wu Ping, a respected seal carving artist, previously led the Chinese Paintings department of the National Palace Museum. The seal was carved in Qin Han seal scripts with a unique style steeped in antiquity. The painting has a detailed provenance, previously owned by journalist and author Wang Da-kung, whose publications bear an inscription by Zhang Da-qian himself, thus showing their deep and true friendship.

大空無可

無紅



643

PU HSIN-YU

(Taiwanese, 1896-1963)

Winter Landscape

Ink and colour on paper, scroll

118 x 26.5 cm

Signed *Hsin-yu* in Chinese

With five seals of the artist

NT\$ 480,000 - 700,000

HK\$ 131,000 - 191,000

US\$ 16,800 - 24,500

RMB 111,000 - 162,000

溥心畬

寒山夜雪

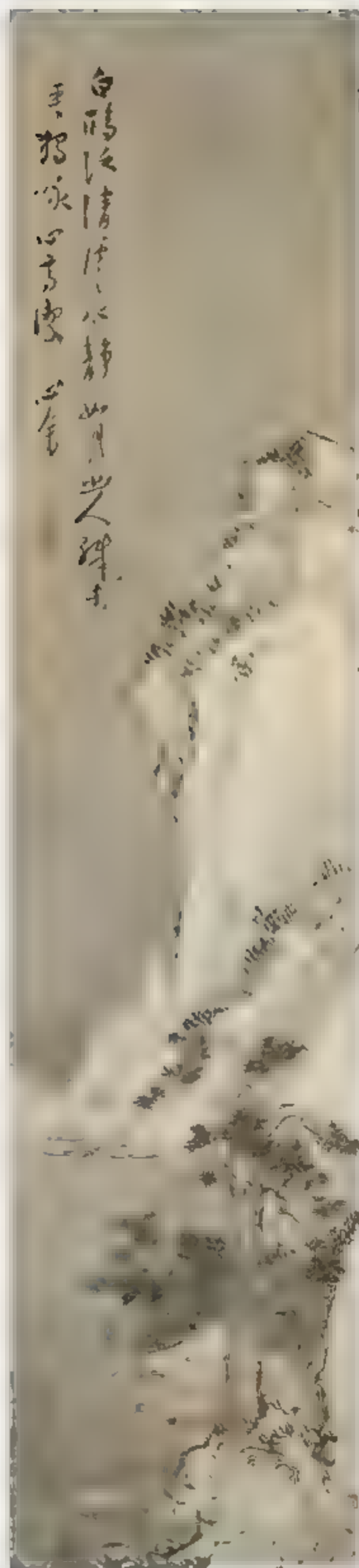
水墨設色紙本立軸

118 x 26.5 cm

釋文：白鷗泛清溪，溪水靜如月。出人殊未來，覓跡心高累。

款識：心畬。

鈐印：玉壺（朱文）、舊主孫（朱文）、和儒（白文）、
風惠拜觀（朱文）、二樂軒（朱文）



溥心畬山水畫作多以北宗勾斫山水為主，其中不設色的水墨畫，在溥氏的作品中甚為少見，傳世的品項往往多為珍品逸作。1956年張大千所作的《大千狂金》雪景上題款道：「並世畫雪景，當以溥王孫為第一，余每避不敢作；此幅若令王孫見之，定笑我于無佛處稱尊矣。」由此可證溥心畬擅畫雪景山水，意境之幽遠、格調之高雅，更被張大千譽為雪景第一人！

《寒山夜雪》全幅多用勾勒，少用皴法畫成，墨色蒼雅，畫面以拉長直聳的柱狀山勢所組成，奇峭之姿，如臨仙境，此類風格歸自溥心畬曾臨摹明變形主義畫家吳彬的山水畫，構圖造型也深受其影響。溥氏雖由北宗山水作為起點，卻以精微的墨色融山川的秀潤於一體，盡掃折派的粗獷凌厲，以實取虛，讓匠氣的北宗納入了文人畫脈。遙遙取右勢山景，以大斧劈、披麻皴出重山疊嶂立於觀者面前，一改其慣用的斜向主山構圖，換用垂直凌竦的山壁走勢，先以輪廓後皴皺的勾皴法，讓山石突兀嶙峋、盡顯龍跳虎臥之形，一筆之中的起伏輕重，讓線條奔騰變化萬千，而又將中景的屋舍佈局成前景，讓整體的雪景構圖與重心更加地簡練凝滯。溥氏以蒼墨勻染，水天一色，山峰透勢竦竦直上，頓時讓人感受到白雪皚皚、寒氣逼人的況味。畫作下方以雙勾作拔地雙松直竦踞傲，溥氏以善用的蟹爪法畫松根、鹿角法繪松枝，點松針則用橫三豎五法作出層次與厚度，與簡約嶙峋山勢作出強烈的視覺對比。畫面上下各綴有扁舟數艘，漁人停渡、雪夜無聲，寒山下的樓宇僅有文士倚窗獨立觀江、童子隨側相伴，一派蕭然寂靜的意象油然而生。畫中題詩同溥心畬名作《擬宋人風竹白話圖》，可見溥氏素尚並承接宋代文人的古趣與境界，將觀此作墨色淡雅、意境幽遠，筆法雖多用北宗古樸之法，卻不曾為古人所桎梏，又因其大膽的行筆皴畫盡顯南派的蕭條炎白。《寒山夜雪》的秀美與寧靜，實為溥心畬描繪雪景山水的珍品名作。

The landscape painting technique of the Northern Song was predominant in Pu Hsin-yu's works, while monotone works are less common, they are majestic as their counterparts. In 1956, Zhang Da-qian wrote in his snowy scene painting, "such genre is excelled by Pu Hsin-yu. If this work is seen by Pu, I would definitely be mocked." Such compliment acknowledges Pu's fame in painting snowy scenes with such grandiosity that even Zhang Da-qian would make his bow.

This work was outlined in ink with few cun strokes. A vertical structure enables the depiction of lofty mountains with rugged cliffs soar upwards. Such style could be traced to the influence of Wu Bin of the Late Ming dynasty. Using the Northern Song landscape as the base, Pu further painted with the style of Zhejiang school and its brushwork. Overlapping hills, allocated on the right, are painted with broad axe cun and hemp-stroke cun. A vertical arrangement was used highlighting their loftiness and adding dynamic movement of lines. Cottages are located in the middle to balance the snowy scene and the overall tone. Light wet ink was used to unify the colour of the sky and the lake. Vegetations meander along the overlapping peaks, leading through the white winter snow. At the bottom of the painting, boats anchored at the pier, and the fishermen are at rest. Silence falls on this snowy night. In a kiosk, scholars looked out from a window appreciating the tranquility with servants. The inscription of this painting echoes with a similar one by Pu Hsin-yu. This shows his appreciation towards scholars in the Song dynasty, which is reflected in the paintings' composition. Yet his individuality shines throughout his works. The serenity and grandiosity of this snowy landscape demonstrates the artist's superb skills, making this a magnificent piece of work.



644

CHIANG CHAO-SHEN

(Taiwanese, 1925-1996)

Landscape

1992

Ink and colour on paper, framed

63 x 100 cm

Signed *Chiang Chao-shen* in Chinese

With two seals of the artist

PROVENANCE

H&W Art Center, Taipei

Private collection, Taipei (Acquired from the above by the present owner)

This lot is to be sold with a certificate of authenticity issued by H&W Art Center, Taipei and signed by the artist

NT\$ 380,000 - 600,000

HK\$ 104,000 - 163,000

US\$ 13,300 - 21,000

RMB 88,000 - 139,000

江兆申

山水

1992

水墨設色 京都金紙 鏡框

63 x 100 cm

釋文：匪尋石磴琢青瑤，仰月看雲鬱動搖。誰著天瓢灑飛雨，半空翻轉玉龍腰。

款識：壬申秋，江兆申畫。

鈐印：兆申之印（朱文）、雙菩提樹畫（白文）

來源

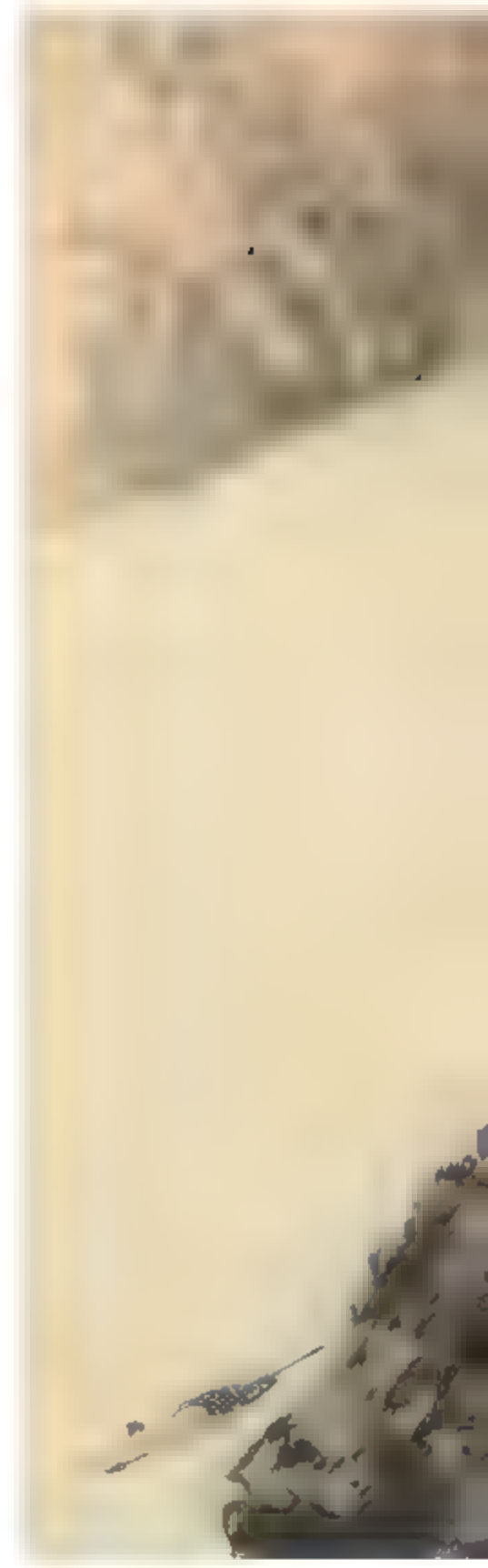
有能氏藝術中心，台北

私人收藏，台北（現藏家購自於上述來源）

附藝術家親筆簽名之有能氏藝術中心
國立原作保證書

此作《山水》寫於1992年秋季，為江兆申自故宮博物院退休後於南投埔里的創作，作畫於日本上乘京都金紙，構圖上特有創舉，巨巖山勢集中聳立於畫面中央，呈現上下呼應的三角型佈局，除求取協調的畫面感外，更有高不見頂、衝溢出紙的巧妙安排。以中鋒用筆鉤勒山稜線條，濃墨橫掃、苔點厚重，融黃賓虹及新安畫派於一處，將視覺重心集中於畫作中央，蒼墨中可得其樸勁的筆力。江兆申晚期山水多以一層層的設色堆疊累積而成，墨色透紙，顯出其墨瀟華茲的厚實感，以新墨作出骨氣青朗的境界。江氏設色畫中使用了水、墨、青、綠、紅、黃、白、黑等色，氣韻的意境，畫幅右段與中上處的林木蒼翠交疊，山脊處以

乾筆皴擦兼施點染，略敷淡赭作出山體的陰陽向背處，亦可細品出吳派疏秀與馬夏的精簡蕭淡。郭熙《林泉高致》曾題出「三遠說」，此幅《山水》更是融高遠、深遠、平遠於一畫之中，觀看此作的視覺於前中後的空間取景，明快地將突出高聳的山峰（高遠）佈局在畫面中段、左右留白（平遠），又取徑李唐山水重疊疊山的結構（深遠），紙觀可得其率性恣為的筆意。畫中題元代黃華峪詩作，更增添濃郁古雅的文氣，流露出文人典雅的風範，詩畫合璧，如星月輝映，為江兆申晚期難得一見的山水精品。





This work was painted in the autumn of 1992 after his retirement. Painted on high quality Jingdu paper from Japan, the composition is innovative with a huge mountain in the middle of the painting, forming a triangular composition. This balances the work and highlights the height of the mountain in the background. Outlines were used to highlight the landscape, while thick ink and dots creates a sturdy character of the mountain, taking reference to Huang Bin-hong and the Xin'an School. This also focuses the viewer's attention to the center, where brushwork is vividly portrayed. Such style is common in the late career of Chiang as he applied layers of ink forming a luscious landscape. High fluidity of ink was used to create the misty environment

in the hills. Dense and light ink was used intermittently to depict a dense forest. Dried cun and light ochre were used for the edge of the mountain, to highlight the light and shadows and the colours of autumn. Skills of both the Southern and Northern schools were used in the painting with hints of the School of Wu and Ma Xia. Guo Xi once mentioned theories on the spatial distance of horizontal, vertical and depth. With the soaring mountain extending beyond the frames (vertical distance), blank spaces on both sides (horizontal distance), and overlapping mountains (depth), Chiang perfectly demonstrated the theory. An inscription is adopted from the poem of Huang Hua-yu highlighting the scholarly character of the painting.



花鳥畫至唐宋代達致巔峰，被數百年的貴族熱愛。早於尉駘之、丁光善、陶景真等古代畫家已經定下花鳥畫的審美觀。南齊謝赫曾於《古畫品錄》寫道：「駘駘之。神韻氣力，不逮前賢；精微謹細，有過往哲。始變古則今，賦創新意。」顯示其藝術上的突破與創新。

近現代水墨大師喻仲林崇尚及古出新，精研宋元花鳥畫，因循傳統而求變，其作品既有宋元之韻，又有現代之精神。臺靜農曾有以下的評價：「始則以院體為依歸，繼則變院體而恢張之，故其境界，往往非前人所有，駘駘自成其面目。」綜觀前期花鳥畫，繪於宋代的《宋人翠竹翎毛》（現藏於國立故宮博物院）與此幅《山茶雉雞》的共通對比最能證明此評價。同以冰雪寒冬為背景，微雪飄落，一對雉雞潛伏於雪地。與宋人畫作有別之處，在於喻仲林選擇山茶與雉雞同置左上方，突破傳統構圖的傳統，用以突顯雉雞為主角的地位。「雉子班，嗚嗚鳴中林。」雉雞張嘴鳴叫，打破寒冬的寂靜。雌雄雉雞翎毛畫得精細，擅以宋代畫院翎毛填彩描繪盈艷的羽毛。雄雉凝望前方，眼神堅定，展現雄雉沉穩的英氣。此幅喻仲林一方面汲古人精髓筆墨的表現方式，另一方面融入現代人的審美觀。

雉雞上方增添洋紅的山茶花，各自爭艷，為寒冬添上喜樂的色彩。喻氏曾說：「顏色統一就是全幅畫一個調子。花的顏色都很鮮明，很多花在一起，顏色的處理很困難。如果專求華麗，就不一定能和諧，這樣，再加上適當的主題也就自然突出……畫畫誇張主題，是時代的觀念。」千里白雪一點紅，正是視覺上顏色的平衡與主體的表現。畫面的最左方，溪水由上而下涓涓長流，緩緩地帶領視覺往下，一方面緩和視覺的刺激，另一方面帶出涓水長流的奇寓，實為一幅和諧的畫作。

Flower-and-bird genre reached its peak in the Tang and Song dynasty and has become the favourite of the nobles. Gu Jun-zhi, Ding Guang-shan and Tao Jing-zhen were pioneers of the genre. Xie He of the Southern Qi period wrote that Gu Jun-zhi's works are delicate, colourful and possess a character. Hence the aesthetic standard is stipulated.

Well-acclaimed Flower-and-Bird artist Yu Chung-lin studied Song and Yuan paintings and created his unique interpretations. Paintings of smaller scale possess an elegant tone, while the bigger ones have rich compositions. Tai Jing-nong once mentioned that Yu's artwork was formed from an academic style, which later developed into his own unique interpretations. When compared to previous masterpieces of the same genre, this painting shows certain resemblance to a Song painting of bamboo and birds. Using the same snowy background with gentle snowfall, a pair of pheasants huddle in the snow. Different from the Song painting, Yu put the pheasants on the top of the painting, enhancing their importance while breaking through from the traditions. A female pheasant's call breaks the winter stillness. Their feathers were meticulously painted using the technique of the Song school. As the male bird gazes steadily into the distance, displaying courage and bravery. From this painting, Yu Chung-lin made use of colour combination, unique structure and meticulous strokes to demonstrate a contemporary interpretation of a traditional genre.

Red camellias glow on the top creating surprises to the dull winter scene. Yu once mentioned the importance of colour matching. A cluster of glamorous flowers will lose the balance, and would be difficult to manage. While a careful planning of which, would highlight the subject and provide a contemporary tone. As the red camellias blossom in the dull white winter snow, the balance is achieved. Such visual balance is also slowed down by the running stream on the right, which carries a connotation of blessings, making this a magnificent artwork.

645

YU CHUNG-LIN

(Taiwanese, 1925-1985)

Pheasants and Camellias

1961

Ink and colour on paper, framed

132 x 67 cm

Signed *Yu Chung-lin* in Chinese

With two seals of the artist

PROVENANCE

Acquired directly from the artist's family

EXHIBITED

"Elegance and Grace: A Memorial Exhibition of Flower and Bird Paintings by Yu Chung-Lin", National Museum of History, Taipei, 14 January, 2012 - 28 February, 2012

ILLUSTRATED

Elegance and Grace. A Commemorative Collection of Flower and Bird Paintings by Yu Chung-Lin, National Museum of History, Taipei, 2012, pp. 126-127

NT\$ 380,000 - 600,000

HK\$ 104,000 - 163,000

US\$ 13,300 - 21,000

RMB 88,000 - 139,000

喻仲林

山茶雉雞

1961

水墨設色紙本鏡框

132 x 67 cm

款識：辛丑歲暮，山東喻仲林畫。

鈐印：喻氏（白文）、仲林（朱文）

來源

直接得自藝術家家屬

展覽

「工緻典麗：喻仲林 88 花鳥畫紀念展」，國立歷史博物館，台北，展期 2012 年 1 月 14 日至 2012 年 2 月 28 日

圖錄

《工緻典麗：喻仲林 88 花鳥畫紀念集》，國立歷史博物館，台北，2012，頁 126-127



646

HUANG CHUN-PI

(Taiwanese, 1898-1991)

Residing by the River

1965

Ink and colour on paper, framed

56 x 29 cm

Signed *Huang Chun-pi* in Chinese

With three seals of the artist

NT\$ 170,000 - 260,000

HK\$ 46,000 - 71,000

US\$ 6,000 - 9,100

RMB 39,000 - 60,000

黃君璧是稱君翁，為近現代水墨山水畫大家，自幼受父親薰陶，雅好筆墨，師從李璠學畫，除專研水墨外，黃君璧也曾受過正統西畫的教育與訓練，更在其中尋找出創新的路徑，因此在其水墨創作中常可見到西畫寫生的橫漸風格。君翁早年喜臨浙江，中年後仰夏圭，曾遍臨歷代名跡無數，作品多以流泉飛瀑、霜林雲山等為題材。以畫雲為例，君翁曾言：「我向華山學得畫雲。」其曾於華山暢遊月餘，將當地山煙雲霧變換的情景，觀察得十分透澈精微，落筆畫中則可見山氣蒸騰、雲煙裊裊之態，畫面充滿蓬勃的生機。

此作《溪畔幽居》成於1965年，畫面布局以西畫構圖方式思考成圖，前後景深拉出距離，做出透視觀點，讓全幅山水構圖充滿靈動盎然的氛圍。前景坡石型態以王蒙披麻皴寫出，且一筆一墨，皆在法度之中，展現出君翁對傳統技法的精熟掌握。中段的林木老硬，寫出枝柯舒卷萌發的春意，枝上掛滿盛開的朝顏花，敷染極淡的三青，觀之更覺主景蒼勁有力、筆墨生趣。左方林樹庇蔭著圍籬茅舍，一派山野村家的田園風格油然而生。遠山取范寬皴點法，山勢雄簡，但觀之仍覺壁壘千仞、高拔凌峻，君翁筆法之剛健，可由山壁塊面的渴筆皴擦看出其師古的用心與深厚的功力。群山被雲煙浩渺所包圍，景境幽邃，更遠處取寫意敷染做出群青遠山，遙隔行筆潤澤，墨審淋漓，將山谷的雲氣烟嵐描摹如真，可見其善用濕墨營造水氣蒸融的效果，更與石壽筆意相互輝映。《溪畔幽居》由近景乾渴筆法與遠景濕墨鋪染做出空間層次，兼用西方透視的角度構築出自然比真的畫境效果，畫面充滿墨韻與律動感，實為君翁經典傳世之名作。

黃君璧

溪畔幽居

1965

水墨 設色 紙本 鏡框

56 x 29 cm

款識：秉瑜女士雅屬。乙巳出春畫於白雲堂黃君璧。

鈐印：黃君璧印（白文）、君翁（朱文）、白雲堂（朱文）

Huang Chun-pi was an acclaimed modern landscape painter. Under the influence of his father and his teacher Li Yao-ping, he studied ink and western art, thus both techniques could be observed in his paintings. His early admiration of works by Jian Jiang and Xia Gui, and observations from his travels, allow him to paint waterfalls and misty forest scenes. He learnt how to paint clouds through his observations in Huashan. During his travels, the changes of clouds and mists in the mountains are captured through observation and vividly depicted on the paintings.

This work was painted in 1965 with linear perspective and a structure adopted from Western art, creating a vibrant and realistic painting. Axe-cun strokes of Wang Meng and velvety dots were used to depict the surface of the rocks in the foreground. Buds bloom in the trees in the middle, enhancing the lushness of Spring. Light green was applied to enhance the mistiness. Fine brushstrokes sketched the movement of grass under the breeze of spring. A cottage behind the forest shows settlements in the countryside. Distance hills were depicted with cun dots, with reference to Fan Kuan. Yet a few dots construct a soaring mountain and rugged cliff. The use of techniques shows the artist's skills and his respect towards old masters. Mists linger in the distant mountains, creating an elusive mysterious scene. Saturated ink was used with swift and skillful brushwork, to enhance the humidity of the surroundings. Such techniques resemble that of Shi Tao. With dried brush for distant objects and saturated brush for nearer objects, further enhanced by linear perspective, the painting captures a moment in time of an animated tranquility.

東瑜女士雅屬
乙巳初春畫於
白雲堂



647

PU HSIN-YU

(Taiwanese, 1896-1963)

Red Bamboo

Colour on paper, framed

65.5 x 30 cm

Signed Hsin-yu in Chinese

With two seals of the artist

NT\$ 170,000 - 260,000

HK\$ 46,000 - 71,000

US\$ 6,000 - 9,100

RMB 39,000 - 60,000

畫竹又稱為寫竹，以書法之筆勢繪竹，除墨竹為常見的臨寫題材外，以硃彩硃砂畫竹更是中國傳統文人畫的精髓所在。北宋以降，文人士大夫參與繪事，以崇尚花中四君子「梅蘭竹菊」的美德譬喻己身。硃筆寫竹始於北宋蘇東坡，其畫竹技法由石室先生而來，又憑其書法之精妙，一生愛好雅竹成癡，相傳東坡時任杭州通判，興至無墨寫竹，遂以硃筆畫竹，別有意趣風韻，一開後世朱筆寫竹之風氣。

溥心畬幼時除於恭王府習文讀書，加之長年不綴勤習書法，腕力的訓練有素，故而其畫作的線條較之其他文人畫家更為靈動健勁，能在精緻之處顯出紮實的功力。溥心畬此作《朱竹》以其慣用的出紙法佈局，清俊瘦瘦的雙竹枝竿自畫幅左下拔地而出，竹葉通貫右幅畫紙，落筆雄渾有力、硃色澹然卻能透出蒼勁，顯露出溥心畬深厚的書法功底與畫技積累。元代柯九思《論畫竹石》曾載：「寫竹干用篆法，枝用草書法，寫葉用八分法，或用魯公撇筆法，木石用折釵股屋漏痕之遺意。」溥心畬畫朱竹法依循正脈，且以自然為師，在傳統文人畫的基礎上變通活用，從四王上溯馬夏，先習文人畫，再開創出溥氏一派的風範。《朱竹》通幅為寫生逸品，雖以淡墨輕掃，但用筆饒富嚙趣，能夠品味出溥心畬寄意抒懷的心境，其高潔的人品與藝術造詣，盡顯了皇胄藝術的雍容華貴和宮廷文化的精緻風雅，但又能融安恬閒靜的文人氣於其中，觀之如臨其境，竹搖月影、葉響秋聲，其手法之高妙，幾無人能與之匹敵。

溥心畬

朱竹

設色 紙本 鏡框

65.5 x 30 cm

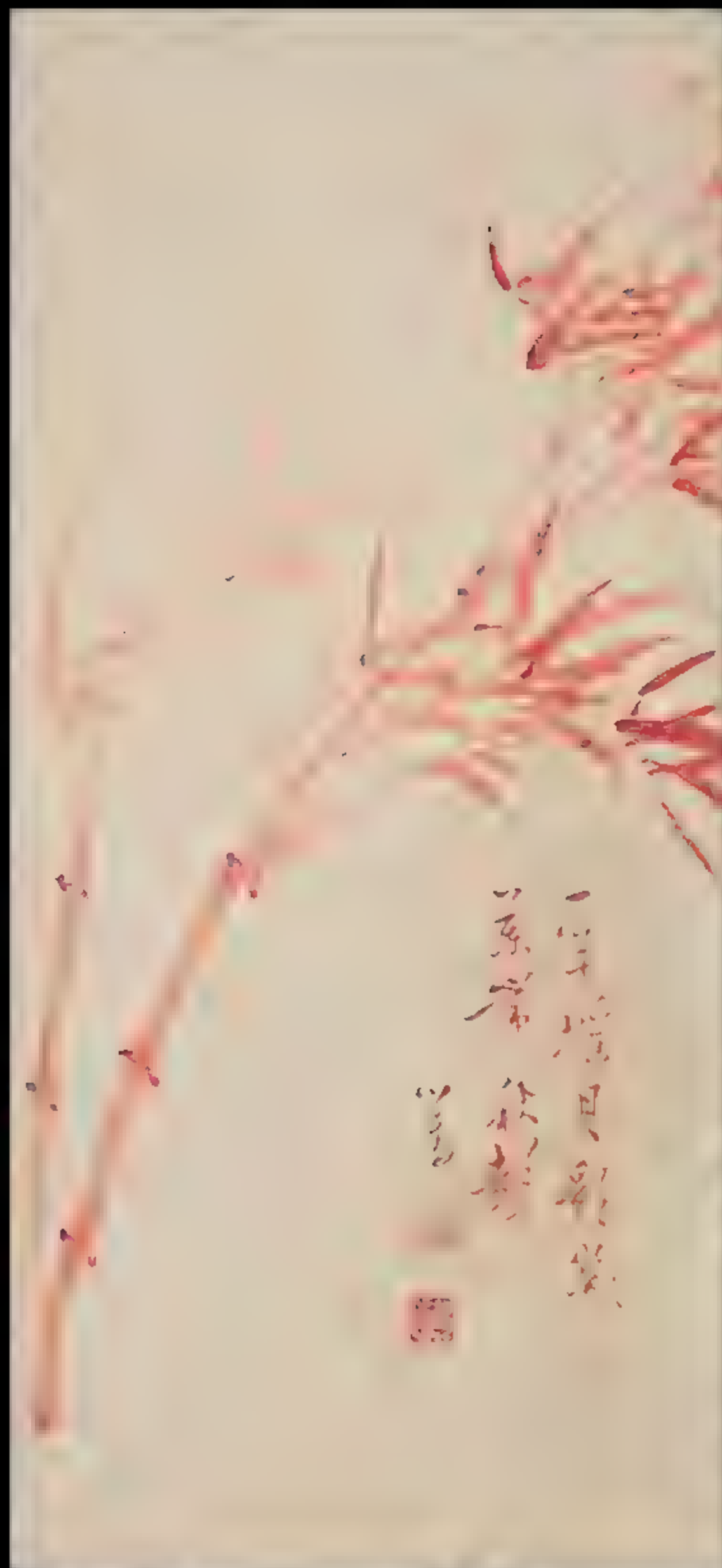
釋文：一竿搖月影，幾葉常秋聲。

款識：心畬。

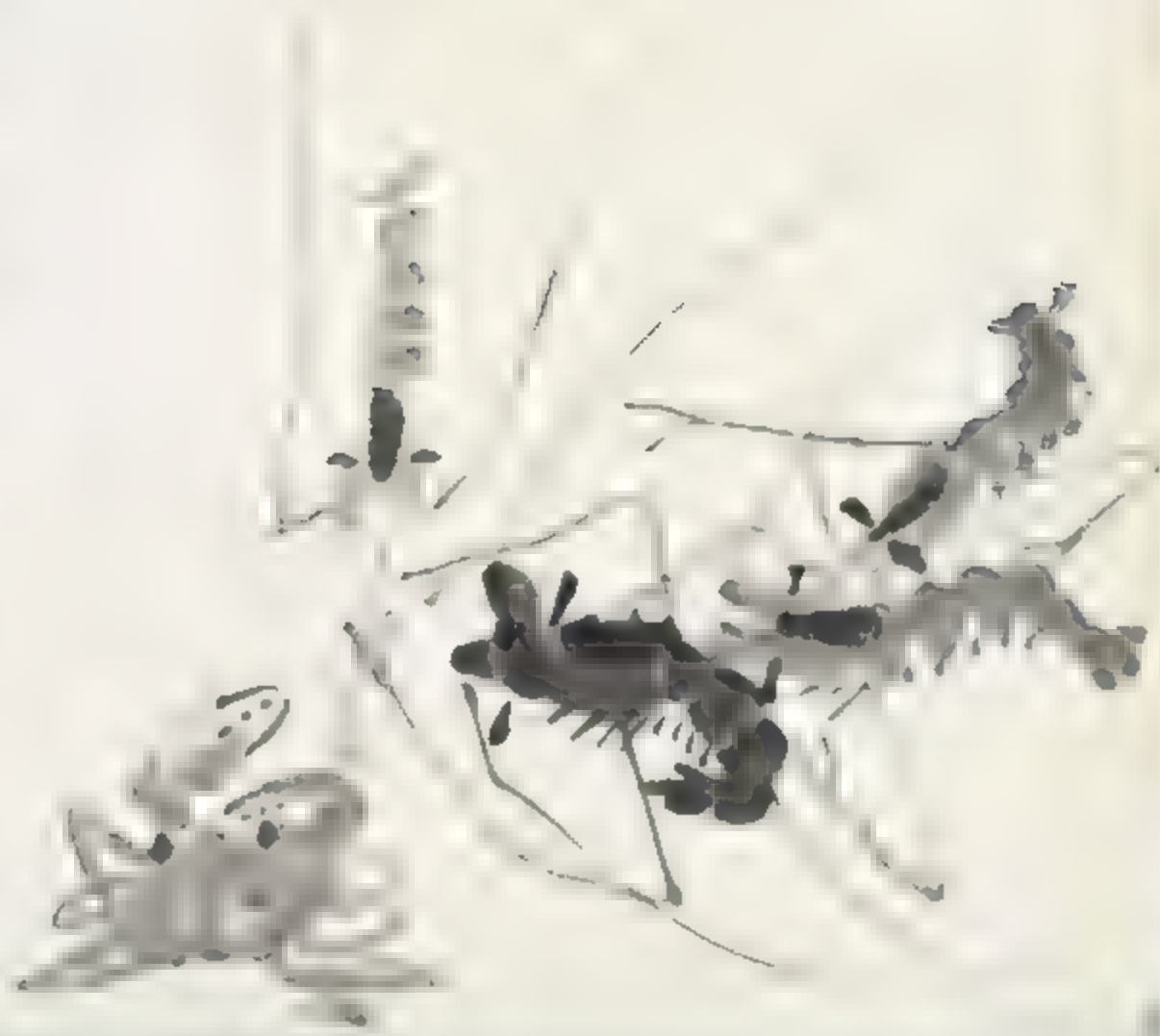
鈐印：舊王孫（朱文）、溥儒（白文）

Bamboo are sketched with calligraphy techniques. Red ink has been used on bamboo painting since the Northern Song period, as scholars have commonly used the symbol with an association to their noble character. Su Dong-po of the Northern Song was the first to draw bamboo in red ink, when his black ink accidentally ran out at work. This practice continued among scholars since then.

Pu Hsin-yu received education from the Imperial college. Due to his constant practice, he is highly skilled in using wrist in brushwork. Lines of his works are lyrical with high fluidity and precision. This work has an extended structure showing two bamboo shoots rising upwards beyond the frames. The force of brushwork applied on the bamboo leaves fully demonstrates the artist's technique in calligraphy and brushwork. Ke Jiu-si of the Yuan dynasty once mentioned sketching bamboo requires a melange of skills, including seal script for the stem, cursive strokes for the branches, Lugong strokes for the leaves and twists and turns for the rocks. Pu Hsin-yu applied similar traditional methods of the Four Wangs in his works in addition to life observation and his own creativity. This work was a painting made at leisure with light ink. Yet its skilful brushwork demonstrates the emotions and the nobility of the artist, as it carries both the majestic glamour of imperial art and the humility of a hermit scholar. The poetic element of bamboo clamouring with the breeze under the moonlight further elevates this painting to another level.



蝦兵蟹將亂如麻
無奈中原一片荒
待等
海晏河清日
中華民族重
光
壬子孟夏黃孟霞



丁衍庸 蝦兵蟹將圖

丁公學生
黃孟霞畫於癸卯

648

DING YAN-YONG

(Chinese, 1902-1978)

Crab and Shrimps

1972

Ink on paper, scroll

46.5 x 70 cm

Signed Ding Yan-yong in Chinese

With one seal of the artist and one seal of the collector

PROVENANCE

Acquired from the artist's student Huang Meng-hsia

This lot has an inscription written by former collector
Huang Meng-hsia

NT\$ 170,000 - 260,000

HK\$ 46,000 - 71,000

US\$ 6,000 - 9,100

RMB 39,000 - 60,000

丁衍庸

蝦兵蟹將圖

1972

水墨 紙本 立軸

46.5 x 70 cm

釋文：蝦兵蟹將亂如麻，無奈中原一片荒

待等海晏河清日，中華民族重光。

壬子孟夏黃孟霞

（白文）、孟霞（朱文）

丁衍庸

丁衍庸《蝦兵蟹將圖》，丁公學生黃孟霞書

黃孟霞

丁衍庸

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649

YU CHUNG-LIN

(Taiwanese, 1925-1985)

**Red-crowned Cranes Overlooking
Pine Forest**

1971

Ink and colour on paper, scroll

68 x 36 cm

Signed *Yu Chung-lin* in Chinese

With two seals of the artist

PROVENANCE

Acquired directly from the artist's family

EXHIBITED

"Elegance and Grace: A Memorial Exhibition
of Flower and Bird Paintings by Yu Chung-Lin",
National Museum of History, Taipei, 14 January,
2012 - 28 February, 2012

ILLUSTRATED

Elegance and Grace: A Commemorative
Collection of Flower and Bird Paintings by Yu
Chung-Lin, National Museum of History, Taipei,
2012, pp 116-117

NT\$ 170,000 - 260,000

HK\$ 46,000 - 71,000

US\$ 6,000 - 9,100

RMB 39,000 - 60,000

喻仲林

松林雙鶴

1971

水墨 設色 紙本 立軸

68 x 36 cm

款識：辛亥暮春，山左喻仲林繪。

鈐印：喻（白文）、仲林（朱文）

* 9

直接得自藝術家家屬



展覽

「工緻典麗：喻仲林 88 花鳥畫紀念展」，國立歷史博物館，
台北，展期 2012 年 1 月 14 日至 2012 年 2 月 28 日

圖錄

《工緻典麗：喻仲林 88 花鳥畫紀念集》 國立歷史博物館，
台北，2012，頁 116-117

650

TAI JING-NONG

(Taiwanese, 1902-1990)

FU SHEN

(Taiwanese, b. 1936)

Narcissus and Plum Blossoms

1966

Ink on gold-flecked paper and paper, framed

28.5 x 38.5 cm, 34.5 x 38.5 cm

Signed Fu Shen and Jing-nong in Chinese

With five seals of the artists

NT\$ 150,000 - 240,000

HK\$ 41,000 - 65,000

US\$ 5,300 - 8,400

RMB 35,000 - 55,000

臺靜農；傅申

畫蘭香

1966

尺寸：28.5 x 38.5 cm, 34.5 x 38.5 cm

28.5 x 38.5 cm, 34.5 x 38.5 cm

款識：

一）香蘭花，靜農筆，傅申畫，一九六六年。

二）香蘭花，傅申畫，靜農筆，一九六六年。

三）香蘭花，傅申畫，靜農筆，一九六六年。

四）香蘭花，傅申畫，靜農筆，一九六六年。

五）香蘭花，傅申畫，靜農筆，一九六六年。

註：

上列人「香蘭花」，由傅申畫，靜農筆，一九六六年。

本畫中圖一，由傅申畫，靜農筆，一九六六年。

圖二，由



651

SHEN YAO-TSU

(Taiwanese, 1908-1990)

CHENG SHAN-HSI

(Taiwanese, b. 1932)

Parrot

2014

ink and colour on paper, scroll

26 x 34.5 cm, 68 x 34.5 cm

Signed Cheng Shan-hsi and Yao-tsu in Chinese

With four seals of the artists

NT\$ 150,000 - 240,000

HK\$ 41,000 - 65,000

US\$ 5,300 - 8,400

RMB 35,000 - 55,000

沈耀初；鄭善禧

鳥語人言似可通

2014

ink and colour on paper, scroll

26 x 34.5 cm, 68 x 34.5 cm

signed

with four seals of the artists

with

Chinese inscription and seal

with

seal

with Chinese inscription and seal

with Chinese inscription and seal

with

Chinese inscription and seal





652

KUO HSUEH-HU

(Taiwanese, 1908-2012)

Queen of the Night

1969

Ink and colour on silk, framed

43.5 x 50 cm

Signed *Hsueh-hu* in Chinese

With two seals of the artist

NT\$ 120,000 - 220,000

HK\$ 33,000 - 60,000

US\$ 4,200 - 7,700

RMB 28,000 - 51,000

郭雪湖

曇花

1969

墨、色、絹、畫、框

43.5 x 50 cm

中國、書、畫、印、二、方、紅、印

：（白文）、雪湖（白文）

653

DING YAN-YONG

(Chinese, 1902-1978)

Bird and Plum Blossoms

Ink and colour on paper, framed

68 x 33 cm

Signed *Ding Yan-yong* in Chinese

With one seal of the artist

NT\$ 120,000 - 220,000

HK\$ 33,000 - 60,000

US\$ 4,200 - 7,700

RMB 28,000 - 51,000

丁衍庸

英雄本色

水墨設色紙本鏡框

68 x 33 cm

尺寸：23 x 13 吋

估價：美金 4,200 - 7,700 元

售價：美金 12,000 元起

丁衍庸（1902-1978）
《英雄本色》，1978年

設色、水墨、紙本、鏡框

68 x 33 cm



654

WU PING

(Taiwanese, 1920-2019)

Red Chrysanthemums

1998

ink and colour on gold-flecked paper and paper, framed
103 x 8.5 cm (each)

Signed *Wu Ping* in Chinese

With five seals of the artist

ILLUSTRATED

Works of Wu Ping, Gloria Art Center, Taipei, 1998, p. 43

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

吳平

紅菊

1998

水墨設色 灑金箋

103 x 8.5 cm

釋文

一 石磴雲松著色處 蒼苔老竹伴涼風 江清月白雙龍壑 雲從足下生 何處不逢金闕事 一

樓閣 吳平

吳平 1998 年 10 月 1 日 於台北

吳平 1998 年 10 月 1 日 於台北

吳平 1998 年 10 月 1 日 於台北

吳平

一 元道山 吳平

吳平 1998 年 10 月 1 日 於台北

吳平 1998 年 10 月 1 日 於台北

吳平

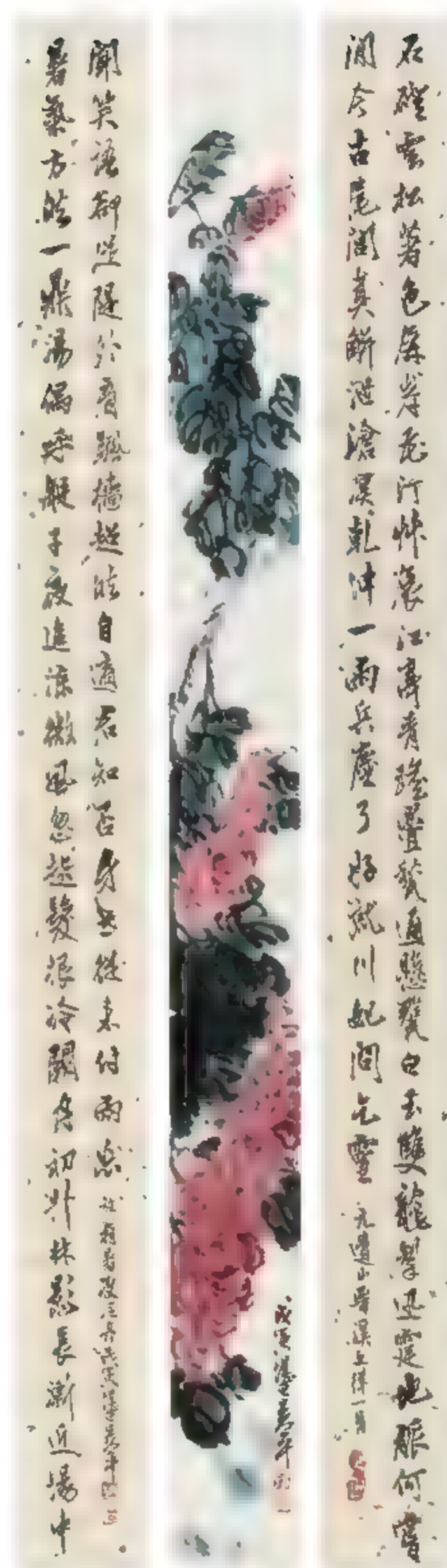
一 吳平 白文

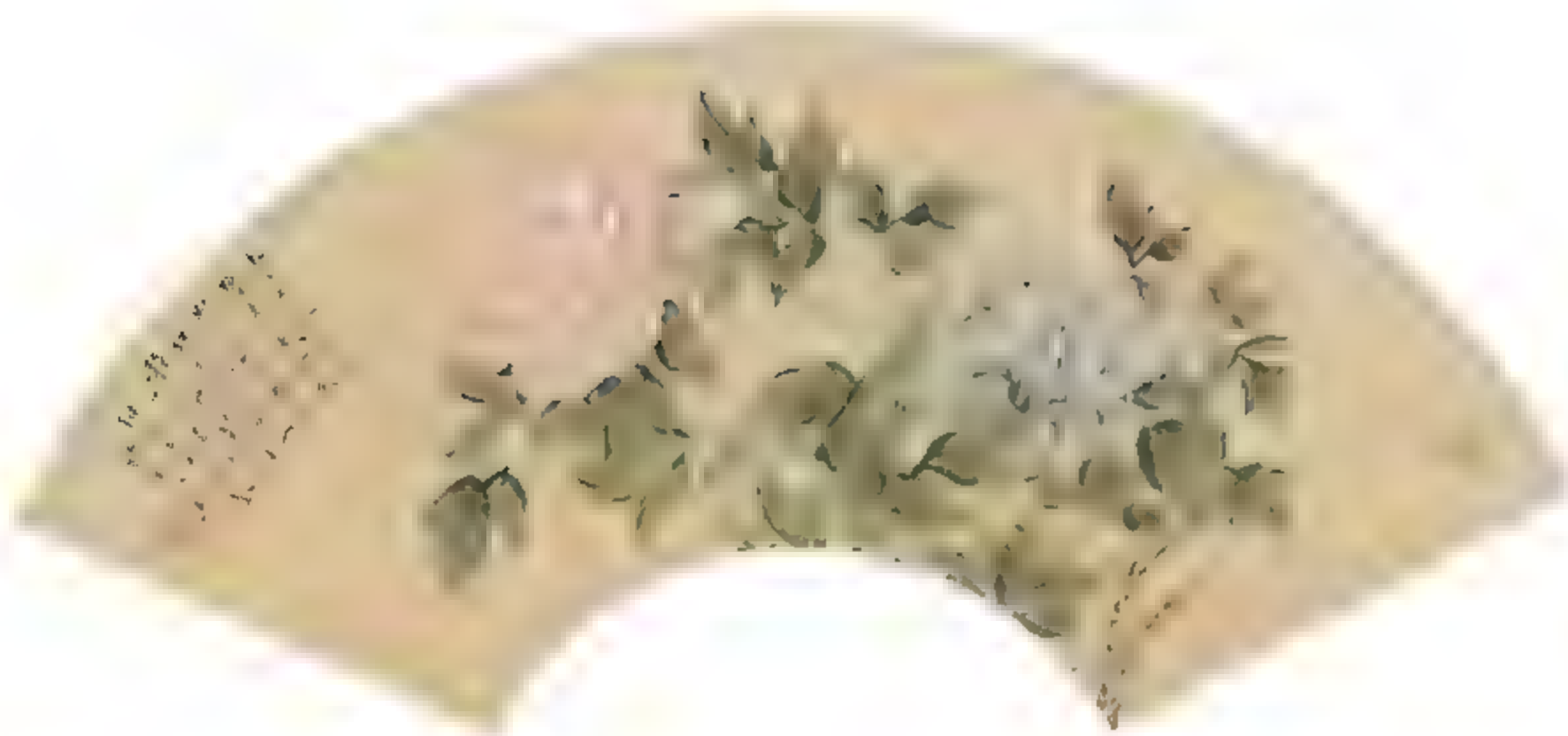
吳平 1998 年 10 月 1 日 於台北

吳平 1998 年 10 月 1 日 於台北

吳平

《吳平白雲壑》 吳平 1998 年 10 月 1 日 於台北





655

YU FEI-AN

(Chinese, 1889-1959)

Peonies

1927

Ink and colour on paper, framed

16.5 x 49.5 cm

Signed *Fei-an Yu* in Chinese

With two seals of the artist

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

于非闇

牡丹扇面

1927

水墨設色 紙本 鏡框

16.5 x 49.5 cm

釋文：青女乘鸞下碧霄，風前鬢影自飄飄。等閒紅粉休相妒，一種幽香韻獨饒。

款識：丁卯畫，為伯新先生雅鑒，非闇于照。

鈐印：于氏（朱文）、非闇之印（白文）

656

CHUANG YEN

(Taiwanese, 1899-1980)

LIU YAN-TAO

(Taiwanese, 1908-1998)

Landscape

1963, 1969

Ink on gold-flecked paper and paper, framed
18.5 x 50.5 cm (each)

Signed *Liu Yan-tao* and *Yen* in Chinese

With three seals of the artists and two seals of
the collector

PROVENANCE

Former collection of Mr. Hwang Tien-Tsai
Ravenel Hong Kong, 2 June 2015, Lot 9

EXHIBITED

"Memorial Exhibition of Chuang Yen", HCS
Calligraphy Arts Foundation, Taipei, 9 October,
1999 - 4 November, 1999

ILLUSTRATED

Two Calligraphy Works by Chuang Yen, Central
Daily News, Central Daily News Corporation,
Taipei, 1998
Biography of Chuang Yen, Lion Art Books,
Taipei, 1999, p. 252

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

莊嚴：劉延濤

山水

1963；1969

水墨 灑金箋 紙本 鏡框

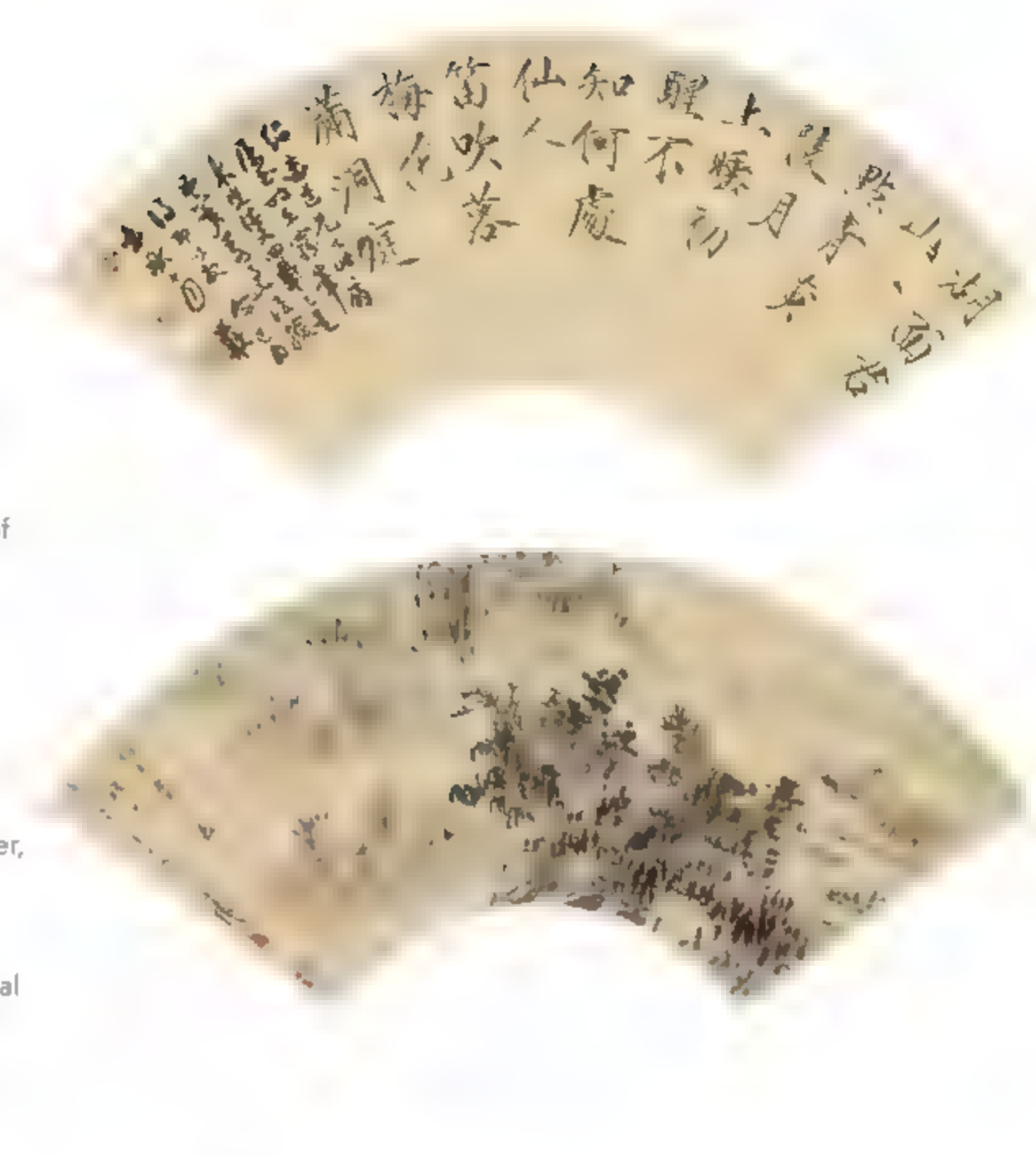
18.5 x 50.5 cm (每件)

釋文略

款識：

〈一〉紹杰道兄以此扇蜀書，時在霧峰，來雙溪又
四載，已是五六年前事也。填檢得以報命。己酉
年秋十月。嚴。

〈二〉紹杰老兄道長雅正。民國五十二年冬月，鑒
延壽。



鈐印：延壽（白文）、寧可（白文）、莊嚴（白文）、黃天
才藏扇（朱文）、善哉扇齋之寶（朱文）

來源

黃天才先生舊藏

香港羅笑與，展期 2015 年 6 月 2 日，編號 9

展覽

「莊嚴·百年慕陵先生書法紀念展」，何創時書法藝術基金會，
台北，展期 1999 年 10 月 9 日至 1999 年 11 月 4 日

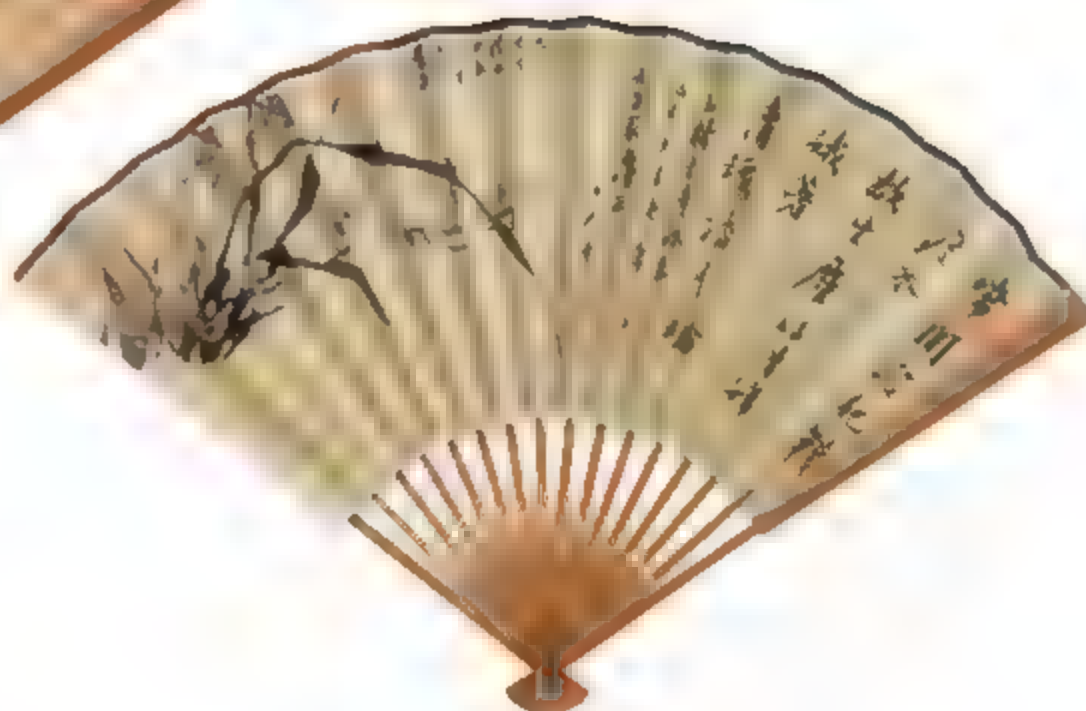
圖錄

〈慕老兩件瘦金墨寶的故事〉，《中央日報》，中央日報社股
份有限公司，台北，1998

《故宮·書法·莊嚴》，雄獅圖書股份有限公司，台北，
1999，頁 252

註

上款人「紹杰老兄」、「紹杰道兄」即為曾紹杰先生，著名
書法家及篆刻家，來台後曾任中國文化學院美術系及藝術研
究所教職。



657

CHIANG CHAO-SHEN

(Taiwanese, 1925-1996)

TAO SHOU-PO

(Taiwanese, 1902-1997)

WU PING

(Taiwanese, 1920-2019)

WANG CHUANG-WEI

(Taiwanese, 1909-1998)

Orchids and Plum Blossoms

1964

Ink on gold-flecked paper and paper, folding fan

17 x 46 cm

Signed *Chuang-wei*, *Tao Shou-po*, *Chiang Chao-shen*
and *Wu Ping* in Chinese

With nine seals of the artists

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

江兆申；陶壽伯；吳平；王壯為

梅蘭成扇

1964

水墨 兼金箋 紙本 成扇

17 x 46 cm

釋文：

(一) 無心濟天下，落筆迴風霜。

(三) 常聞必妃機，澁水欲生塵。好借嫦娥著，清秋踏月輪。

款識：

(一) 讀太白集之句為紹杰道兄書之，弟壯為，甲辰。

(二) 紹杰吾兄正之，陶壽伯。

，溪生詩錄奉，紹杰先生拂暑敏乞，大方家鑒正，江

兆申

(四) 紹杰先生法正，甲辰長夏，堪白吳平。

鈐印：

(一) 墨遊（白文）、偶從江戶寫秋光（朱文）、王

為（白文）、無為（朱文）

(一) 壽伯（白文）

(二) 無法（白文）、江郎近狀（白文）、僕本恨人（朱文）

(四) 堪白（朱文）

註

上款人「紹杰道兄」、「紹杰吾兄」、「紹杰先生」，即為曾紹杰先生，著名書法家及篆刻家，來台後曾任中國文化學院美術系及藝術研究所教職。

658

SHEN YAO-TSU

(Taiwanese, 1908-1990)

Eagle

1955

ink and colour on paper, framed
69 x 37 cm

Signed *Shidu* in Chinese

With two seals of the artist

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

沈耀初

老鷹

1955

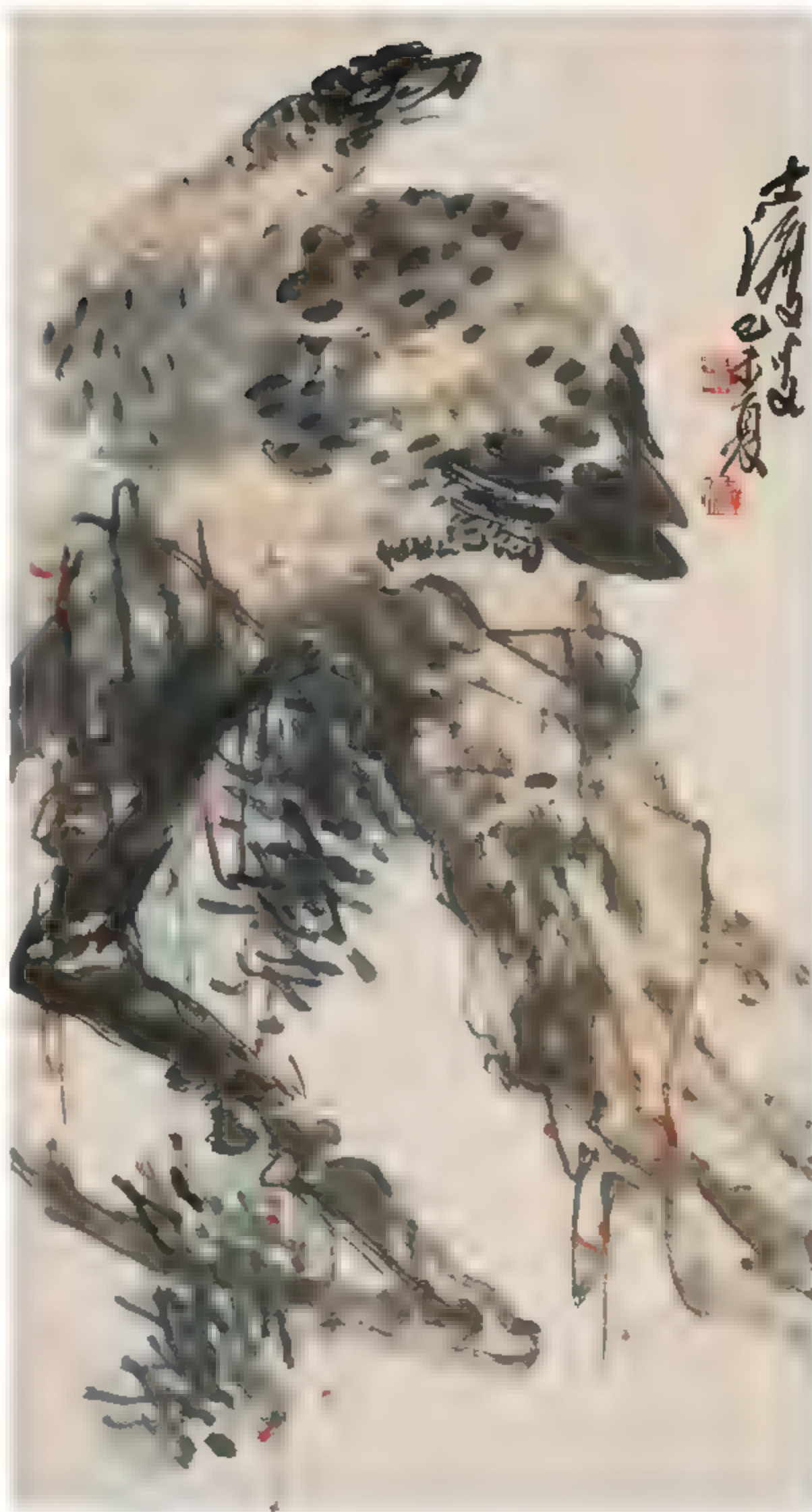
水墨設色紙本 鏡心

69 x 37 cm

款識：士耀初

鈐印：士耀初

(朱文)





659

HUANG CHUN-PI
(Taiwanese, 1898-1991)

Landscape

Ink on paper, framed

29 x 30 cm

Signed *Chun-pi* in Chinese

With one seal of the artist

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

黃君璧

山水

29 x 30 cm

29 x 30 cm

29 x 30 cm

29 x 30 cm

29 x 30 cm



660

SU CHUNG-MING

(Taiwanese, b. 1965)

Landscape

2020

Ink on silver-flecked paper, framed

68.5 x 54.5 cm

Signed *Chung-ming* in Chinese

With two seals of the artist

NT\$ 120,000 - 220,000

HK\$ 33,000 - 60,000

US\$ 4,200 - 7,700

RMB 28,000 - 51,000

蘇崇銘

松崖清泉

2020

水墨 鑲銀箋 鏡框

68.5 x 54.5 cm

款識：二〇二〇庚子，崇銘。

鈐印：蘇（白文）、崇銘（朱文）



661

WANG PAN-YOUN

(Taiwanese, 1912-2017)

Melancholy

Ink on paper, framed

91 x 70 cm

With one seal of the artist

NT\$ 150,000 - 240,000

HK\$ 41,000 - 65,000

US\$ 5,300 - 8,400

RMB 35,000 - 55,000

王攀元

許多愁

王攀元 畫

91 x 70 cm

鈐印：王后（朱文）



662

PENG KANG-LUNG

(Taiwanese, b. 1962)

Still Life

2007

Ink and colour on paper, framed

75 x 143 cm

Signed *Kang-lung* in Chinese

With three seals of the artist

NT\$ 190,000 - 300,000

HK\$ 52,000 - 82,000

US\$ 6,700 - 10,500

RMB 44,000 - 69,000

彭康隆

靜物

2007

水墨 設色 紙本 鏡框

75 x 143 cm

款識：我以我的眼睛吃茶感受其中，丁亥年康隆作於晚春。

鈐印：寸點青心（朱文）、康隆（白文）、草草不工（白文）



663

YU CHENG-YAO

(Taiwanese, 1898-1993)

Landscape

Ink on paper, framed

47 x 60 cm

With one seal of the artist

PROVENANCE

Han Tang Arts & Culture Center, Taipei

Private collection, Asia

NT\$ 220,000 - 360,000

HK\$ 60,000 - 98,000

US\$ 7,700 - 12,600

RMB 51,000 - 83,000

余承堯

山水

47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm

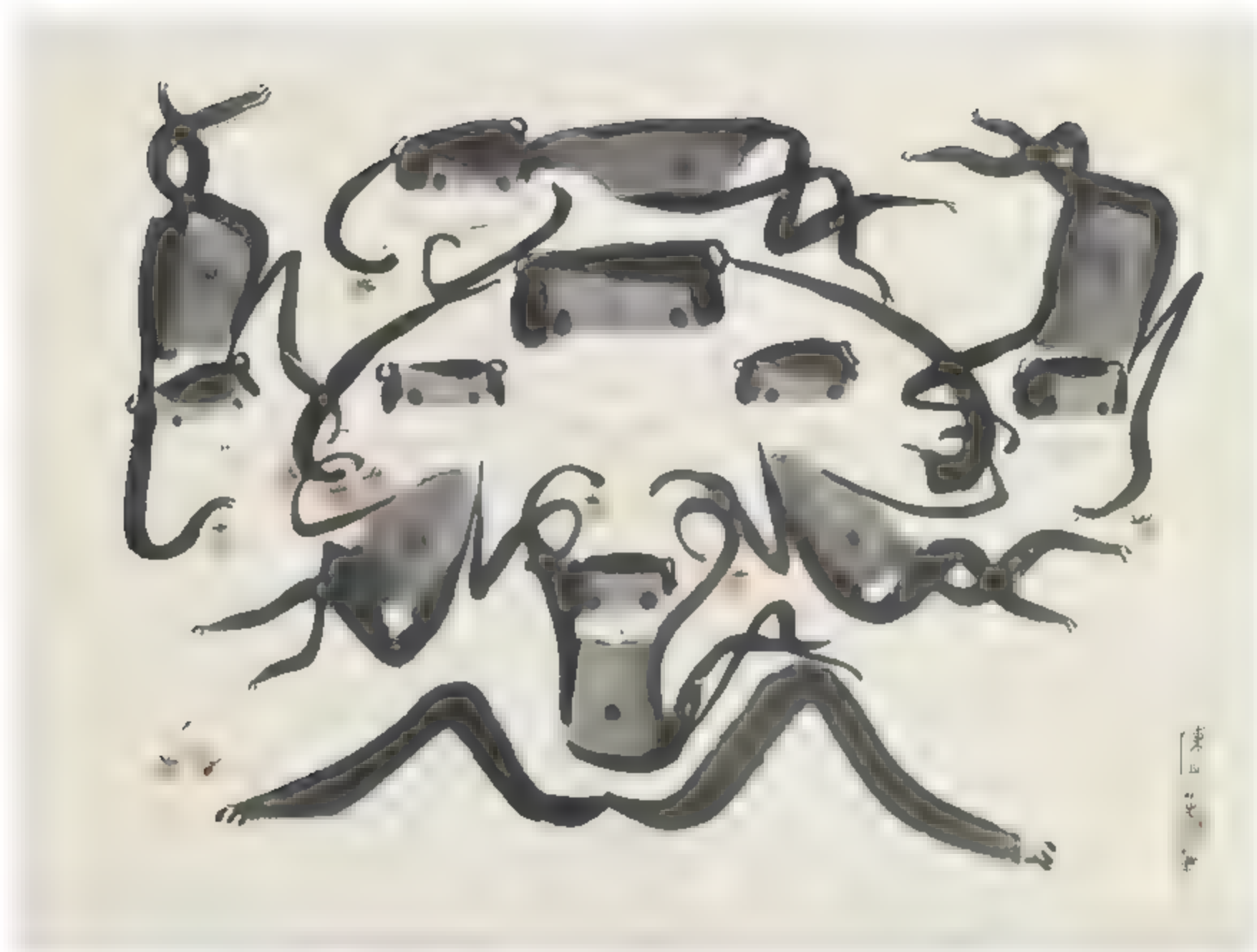
47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm

47 x 60 cm



664

CHEN CHI-KWAN

(Taiwanese, 1921-2007)

Happiness

1991

ink and colour on paper, scroll

35 x 46 cm

Signed *Chen Chi-kwan* in Chinese

With one seal of the artist

PROVENANCE

Acquired directly from the artist

NT\$ 280,000 - 400,000

HK\$ 76,000 - 109,000

US\$ 9,800 - 14,000

RMB 65,000 - 92,000

陳其寬

快樂

1991

ink and colour on paper, scroll

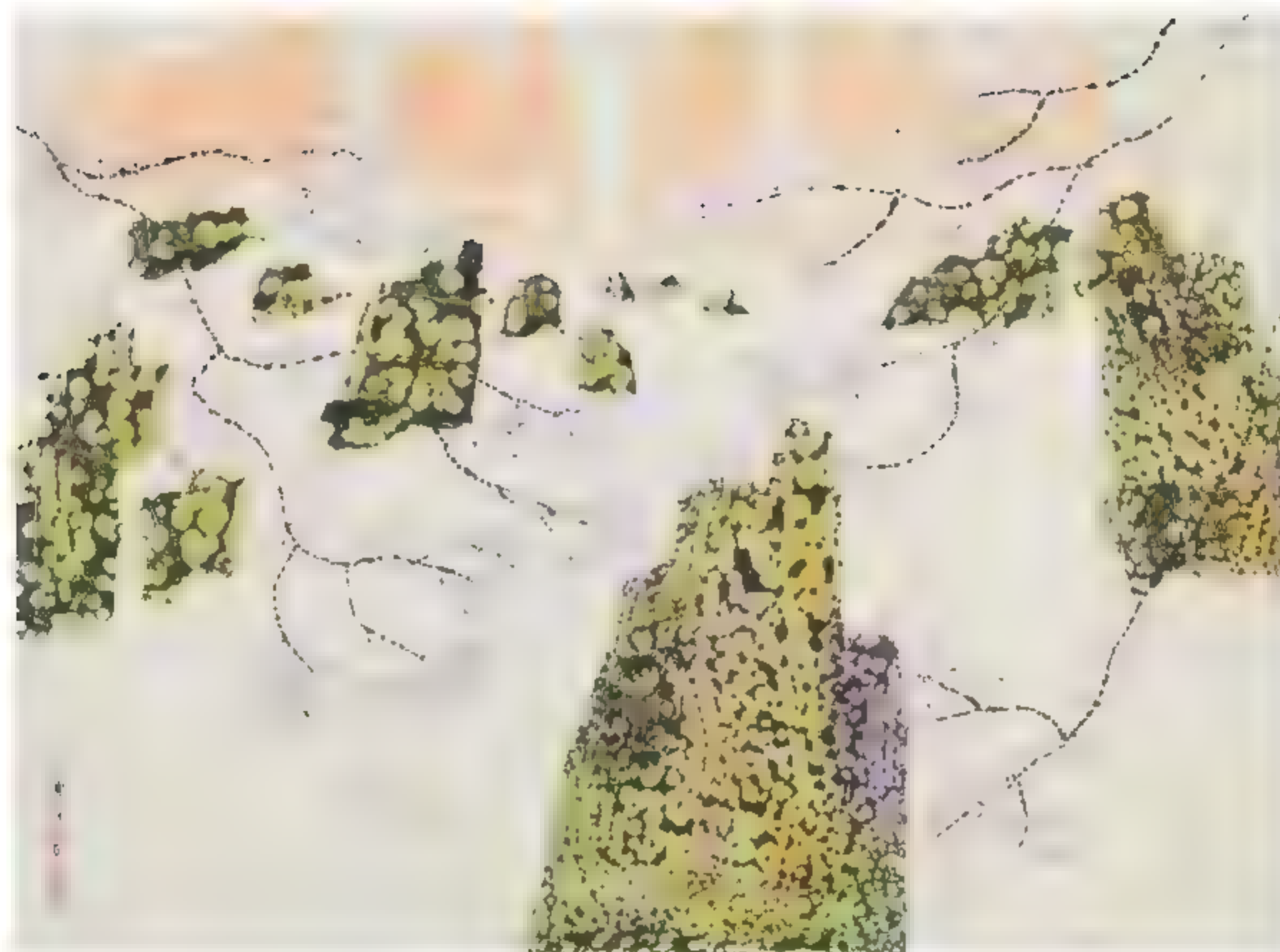
35 x 46 cm

Signed *Chen Chi-kwan* in Chinese

With one seal of the artist

PROVENANCE

Acquired directly from the artist



665

CHEN CHI-KWAN
(Taiwanese, 1921-2007)

Purple Rocks

1993

Ink and colour on paper, scroll.

34 x 46 cm

Signed *Chen Chi-kwan* in Chinese

With one seal of the artist

PROVENANCE

Acquired directly from the artist

ILLUSTRATED

Painting and Architecture of Chen Chi-kwan, Taipei Fine Arts Museum, Taipei, 2003, Plate 417

NT\$ 380,000 - 600,000

HK\$ 104,000 - 163,000

US\$ 13,300 - 21,000

RMB 88,000 - 139,000

陳其寬
紫石

1993

墨水與色彩紙本，手卷

34 x 46 cm

中國書畫藝術委員會

台北美術博物館藏

一印

陳其寬畫

陳其寬

《陳其寬畫集》台北美術博物館藏

2003 圖 417

666

PU HSIN-YU

(Taiwanese, 1896-1963)

Couplet in Running Script

Ink on gold-flecked paper, framed

63.5 x 12 cm (each)

Signed *Pu Ru* in Chinese

With two seals of the artist

PROVENANCE

Asia Art Center, Taipei

NT\$ 280,000 - 400,000

HK\$ 76,000 - 109,000

US\$ 9,800 - 14,000

RMB 65,000 - 92,000

溥心畬

行書對聯

水墨 灑金箋 鏡框

63.5 x 12 cm (每件)

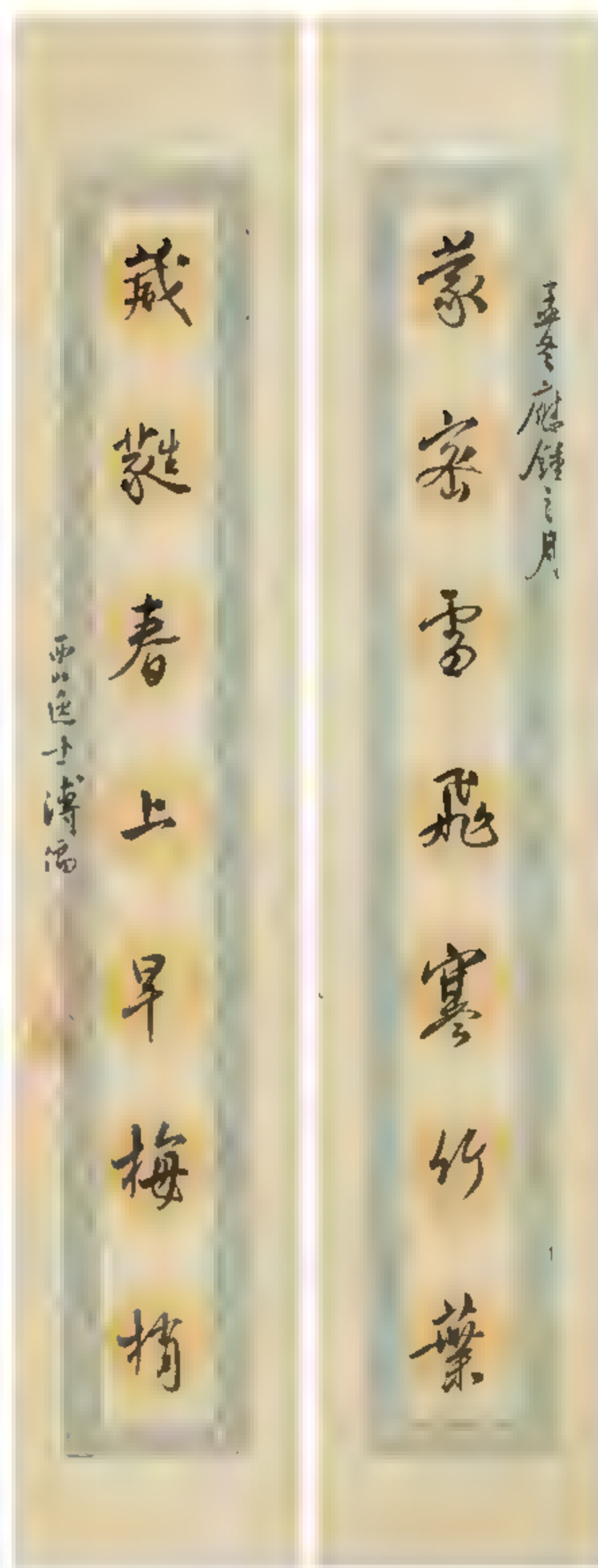
釋文：蒙密雪飛寒竹葉，蕨蕨春上早梅梢。

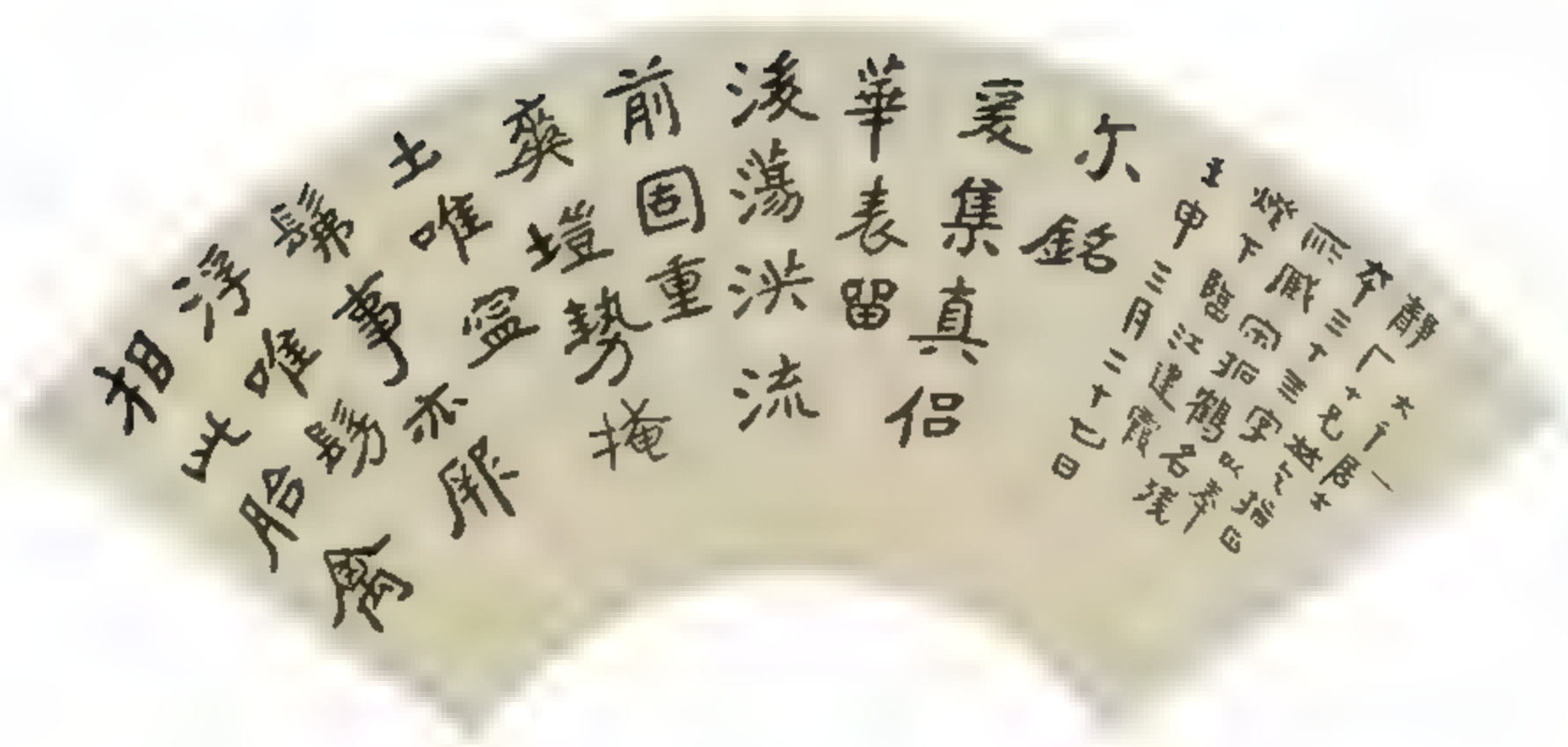
款識：孟冬應鍾之月，西山逸士溥儒。

鈐印：舊王孫（朱文）、溥儒（白文）

來源

亞洲藝術中心，台北





667

ZHANG DA-QIAN

(Taiwanese, 1899-1983)

Calligraphy

1932

Ink on paper, framed

18.5 x 52 cm

Signed *Da-qian* in Chinese

With one seal of the artist

NT\$ 190,000 - 300,000

HK\$ 52,000 - 82,000

US\$ 6,700 - 10,500

RMB 44,000 - 69,000

張大千

臨宋拓瘞鶴銘

1932

水墨 紙本 鏡框

18.5 x 52 cm

釋文：相此胎禽 浮唯髣髴事亦報 土唯寧 爽塏勢掩

前固重 後蕩洪流 華表留 爰集真侶 爾銘

款識：壬申三月二十七日，燈下臨江建霞所藏宋拓瘞鶴名殘本三十四字，以奉靜廬十兄並乞指正，大千居士。

鈐印：大千（朱文）

白帝城頭苦草生白鹽山下蜀江清南人上東
 耶西山人道上勤鄉情山枕紅花浦上頭蜀江
 春水拍山流去如東似那意水流無限似深
 愁日去三年夢寐清江天蜀天駐蘭橈憑寄
 程大書一帝往在成都華里橋瞿塘嘈嘈十
 二灘中道時古來難盡恨人心不如我等閒
 平地起波瀾楊柳青江去年開即江上踏歌聲
 東邊日出西邊雨道是無晴還有晴

醒為先生雅屬 靜農

668

TAI JING-NONG

(Taiwanese, 1902-1990)

Calligraphy

Ink on paper, scroll

66 x 53 cm

Signed *Jing-nong* in Chinese

With three seals of the artist

NT\$ 170,000 260,000

HK\$ 46,000 - 71,000

US\$ 6,000 9,100

RMB 39,000 60,000

臺靜農

行書書法

白帝城頭苦草生

白鹽山下蜀江清

南人上東

耶西山人道上勤

鄉情山枕紅花浦

上頭蜀江春水拍

山流去如東似那

意水流無限似深

愁日去三年夢寐

清江天蜀天駐蘭

橈憑寄程大書一

帝往在成都華里

橋瞿塘嘈嘈十二

灘中道時古來難

盡恨人心不如我

等閒平地起波瀾

楊柳青江去年開

即江上踏歌聲東

邊日出西邊雨道

是無晴還有晴

白帝城頭苦草生

白鹽山下蜀江清

南人上東耶西山

人道上勤鄉情山

枕紅花浦上頭蜀

江春水拍山流去

如東似那意水流

無限似深愁日去

三年夢寐清江天

蜀天駐蘭橈憑寄

程大書一帝往在

成都華里橋瞿塘

嘈嘈十二灘中道

時古來難盡恨人

心不如我等閒平

地起波瀾楊柳青

江去年開即江上

踏歌聲東邊日出

西邊雨道是無晴

還有晴

白帝城頭苦草生

白鹽山下蜀江清

南人上東耶西山

人道上勤鄉情山

枕紅花浦上頭蜀

江春水拍山流去

如東似那意水流

無限似深愁日去

三年夢寐清江天

蜀天駐蘭橈憑寄

程大書一帝往在

成都華里橋瞿塘

嘈嘈十二灘中道

時古來難盡恨人

心不如我等閒平

地起波瀾楊柳青

江去年開即江上

踏歌聲東邊日出

西邊雨道是無晴

還有晴

白帝城頭苦草生

白鹽山下蜀江清

南人上東耶西山

人道上勤鄉情山

枕紅花浦上頭蜀

江春水拍山流去

如東似那意水流

無限似深愁日去

三年夢寐清江天

蜀天駐蘭橈憑寄

程大書一帝往在

成都華里橋瞿塘

嘈嘈十二灘中道

時古來難盡恨人

心不如我等閒平

地起波瀾楊柳青

江去年開即江上

踏歌聲東邊日出

西邊雨道是無晴

還有晴

白帝城頭苦草生

白鹽山下蜀江清

南人上東耶西山

人道上勤鄉情山

枕紅花浦上頭蜀

江春水拍山流去

如東似那意水流

無限似深愁日去

三年夢寐清江天

蜀天駐蘭橈憑寄

程大書一帝往在

成都華里橋瞿塘

嘈嘈十二灘中道

時古來難盡恨人

心不如我等閒平

地起波瀾楊柳青

江去年開即江上

踏歌聲東邊日出

西邊雨道是無晴

還有晴

669

PENG CHUN-SHI

(Taiwanese, 1896-1976)

Calligraphy

1953

Ink and colour on paper, framed

57 x 47.5 cm

Signed Peng Chun-shi in Chinese

With three seals of the artist

PROVENANCE

Christie's New York, 19 March, 2019, Lot 49

ILLUSTRATED

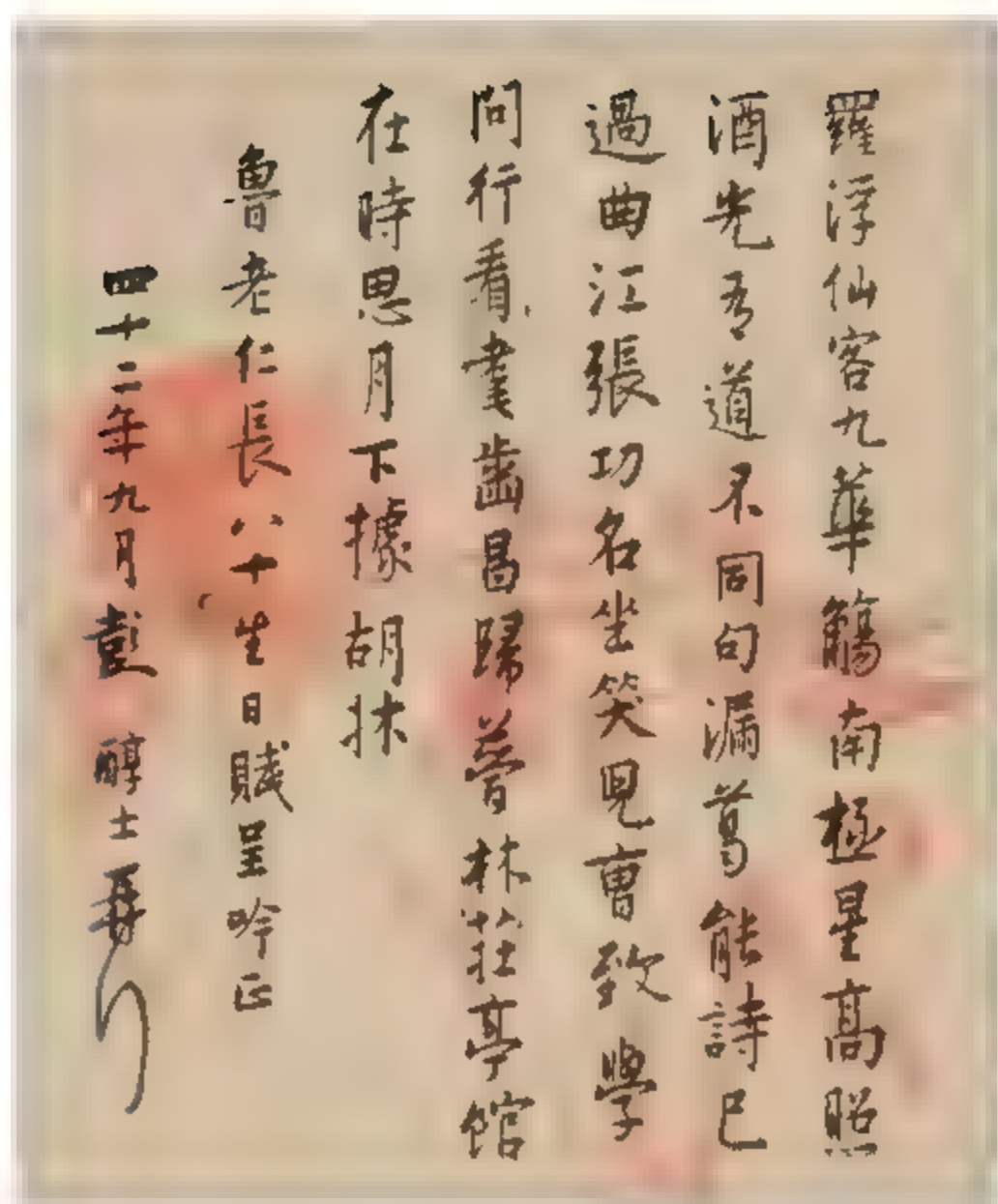
Works of Peng Chun-shi, San Qin Publications, Xi'an, 2007, p. 41

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000



彭醇士

行書書法

1953

水墨 設色 紙本 鏡框

57 x 47.5 cm

釋文：羅浮仙客九華觴，南極星高照酒光，有道不同句漏葛，能詩已過曲江張，功名坐笑兒曹致，學問行看耄齒昌，歸夢林莊亭館在，時思月下據胡牀。

款識：

（一）癸巳九月予為魯老八十生日作即公雅正。筠州彭醇士敬祝。

（二）魯老仁長八十生日賦呈吟政。四十二年九月彭醇士再拜。

鈐印：

（一）素厂（朱文）

（二）筠州（朱文）、彭醇士印（白文）

來源

紐約佳士得，2019年3月19日，編號49

圖錄

《彭醇士先生遺墨選》，三秦出版社，西安，2007，頁41

註

上款人「魯老仁長」即為張昭芹，又名張魯恂，韶州樂昌人，並於1949年隨國民政府來台。畢生擔任重要政職，包括國民政府司法部總務司科長、廣州綏靖公署秘書長，國民革命軍第七戰區司令部少將秘書長、制憲國民大會代表。來台後與于右任、鄭曼青等人集結詩社，並著《薪夢草堂詩集》，於詩詞文藝界有譽足輕重的地位。

前乘秦嶺，後越九嶷。
 東薄河華，西涉岐雍。
 宮館所歷，百有餘區。
 行所朝夕，諸不改供。
 禮上下而接山川，究
 休祐之所用，采遊童
 之謹誼，第從臣之嘉
 頌。

唐張文正公詩一首
 汪中書

670

WANG ZHONG

(Taiwanese, 1925-2010)

Calligraphy in Clerical Script

1989

ink on paper, scroll

140.5 x 35.5 cm (each)

Signed *Wang Zhong* in Chinese

With three seals of the artist

PROVENANCE

Gloria Art Center, Taipei

Private collection, Taipei

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

汪中

書法四屏

1989

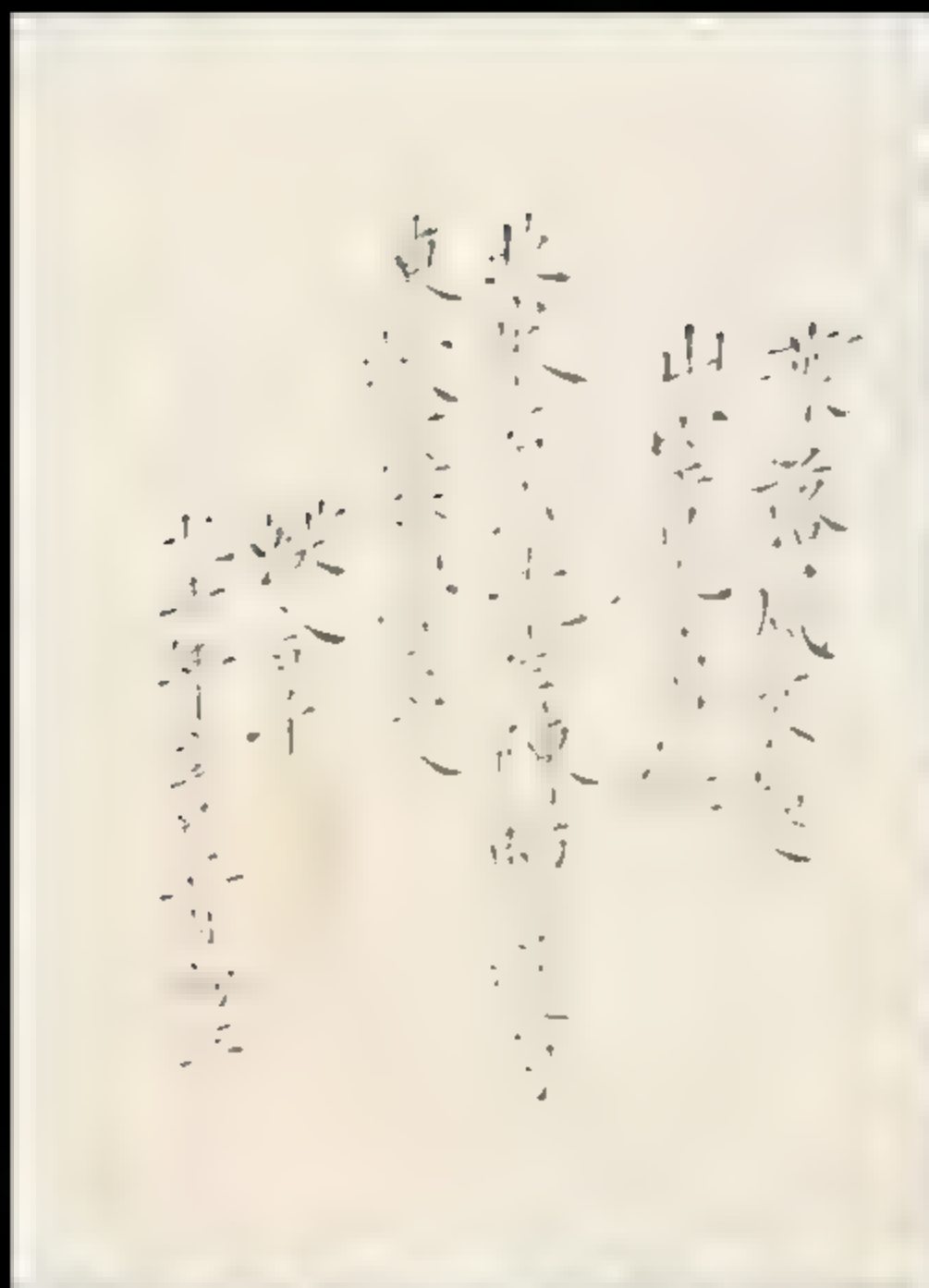
紙本，四屏

140.5 x 35.5 cm (each)

前乘秦嶺，後越九嶷。
 東薄河華，西涉岐雍。
 宮館所歷，百有餘區。
 行所朝夕，諸不改供。
 禮上下而接山川，究
 休祐之所用，采遊童
 之謹誼，第從臣之嘉
 頌。

鴻展藝術中心·台北

私人收藏·台北 / 田夢雲贈·上海



671

CHOU MENG-TIEH

(Taiwanese, 1920-2014)

Calligraphy

2001

(Ink on paper, framed)

19 x 14 cm

Signed *Tieh* in Chinese

With one seal of the artist

NT\$ 70,000 - 140,000

HK\$ 19,000 - 38,000

US\$ 2,500 - 4,900

RMB 16,000 - 32,000

周夢蝶

楷書書法

2001

水墨 紙本 鏡框

19 x 14 cm

釋文：葉落風不起，山空花自紅。

款識：北宋後山先生陳師道句，東坡極稱賞之。

蝶合十。九十年辛巳正月初三。

鈐印：一毛毛蟲耳（朱文）



672

JU MING

(Taiwanese, b. 1938)

Gossiping

1998

Ink and colour on paper, framed

44 x 64 cm

Signed *Ju Ming* in Chinese

With one seal of the artist

This lot is to be sold with a certificate of authenticity issued by Kalos Gallery, Taipei

NT\$ 70,000 - 140,000

HK\$ 19,000 - 38,000

US\$ 2,500 - 4,900

RMB 16,000 - 32,000

朱銘

三姑六婆

1998

墨水及色彩在紙上，裝框

44 x 64 cm

以中文簽署 *朱銘*

帶有藝術家的一枚印章

此拍品將與由台北佳士得畫廊發出的真確證書一併出售

673

DONG XI-YUAN

(Chinese, b. 1964)

A Pair of Birds by the Red Leaves

1993

Ink and colour on paper, scroll

137 x 68 cm

Signed Xi-yuan in Chinese

With two seals of the artist

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

董希源

紅葉雙雀

1993

水墨設色紙本立軸

137 x 68 cm

釋文：江南春色。

款識：歲次癸酉夏月，希源於靜遠齋作之。

鈐印：希源（朱文）、董（朱文）





674

WANG PAN-YOUN

(Taiwanese, 1912-2017)

Companionship

Ink on paper, framed

33 x 33 cm

With one seal of the artist

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

王攀元

誰與共千秋

水墨 紙本 鏡框

33 x 33 cm

鈐印：王后（白文）



675

YU CHUNG-LIN

(Taiwanese, 1925-1985)

Chinese Bulbul and Lychee

1979

Ink and colour on paper, framed

45.5 x 69 cm

Signed Yu Chung-lin in Chinese

With three seals of the artist

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

喻仲林

荔枝白頭

1979

水墨設色紙本

45.5 x 69 cm

款識：歲在六十八年己未秋日，山左喻仲林畫。

喻仲林

（印）（印）（印）（印）（印）（印）（印）（印）（印）（印）



676

JU MING

(Taiwanese, b. 1938)

Living World Series

1994

Ink and colour on paper, framed

64 x 47.5 cm

Signed *Ju Ming* in Chinese

With one seal of the artist

This lot is to be sold with a certificate of authenticity issued by Kalos Gallery, Taipei

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

朱銘

人間系列

1994

水墨 設色 紙本 鏡框

64 x 47.5 cm

款識：人間系列・朱銘 '94。

鈐印：朱銘（白文）

附真善美畫廊開立之原作保證書



677

DING YAN-YONG

(Chinese, 1902-1978)

Mandarin Ducks

1960

Ink and colour on paper, framed

34.5 x 44 cm

Signed *Ding Yan-yong* in Chinese

With one seal of the artist

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

丁衍庸

鴛鴦

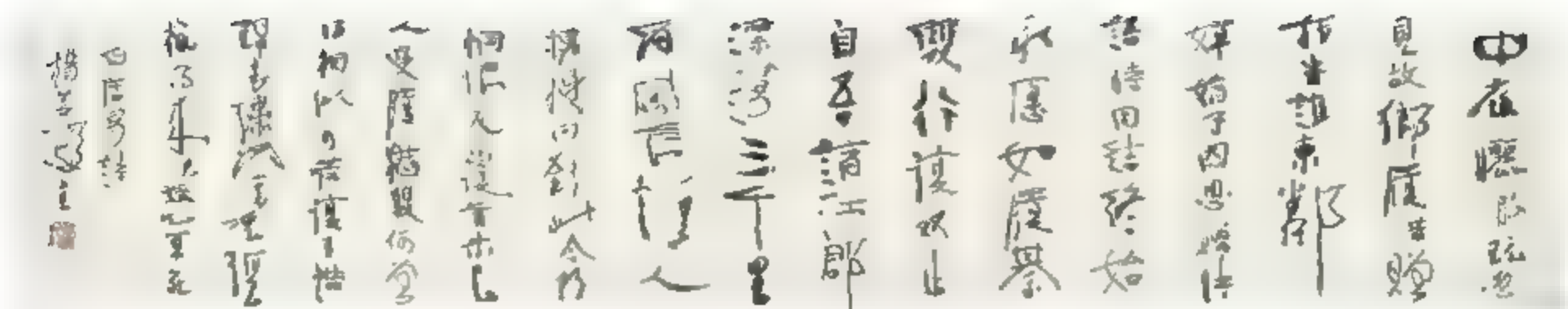
1960

墨水及色彩紙上，裝框

34.5 x 44 cm

丁衍庸 1960年作

丁衍庸 印



678

YANG SHAN-SHEN

(Chinese, 1913-2004)

Calligraphy in Running Script

Ink on paper, scroll

35 x 181 cm

Signed *Yang Shan-shen* in Chinese

With one seal of the artist and two seals of the collector

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

楊善深

行書白居易詩

水墨 紙本 橫軸

35 x 181 cm

釋文：中庭曬服坑，忽見故鄉履。昔贈我者誰，東鄰嬋娟子。因思贈時語，特用結終始。永願如履綦，雙行復雙止。自吾謫江郡，漂寓二千里。為感長情人，提攜回到此。今朝惆悵，反覆看未已。人隻履猶雙，何曾得相似。可嗟復可惜，錦表繡為裏。況經梅雨來，色黯花草死。

款識：白居易詩，楊善深書。

鈐印：善深（朱文）、義才珍藏（朱文）

楊善深

679

CHIN HSIAO-YI

(Taiwanese, 1921-2007)

Couplet in Seal Script

1984

ink on paper, framed

36 x 7 cm (each)

Signed *Chin Hsiao-yi* in Chinese

With three seals of the artist

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

秦孝儀

無非仁術

1984

ink on paper, framed

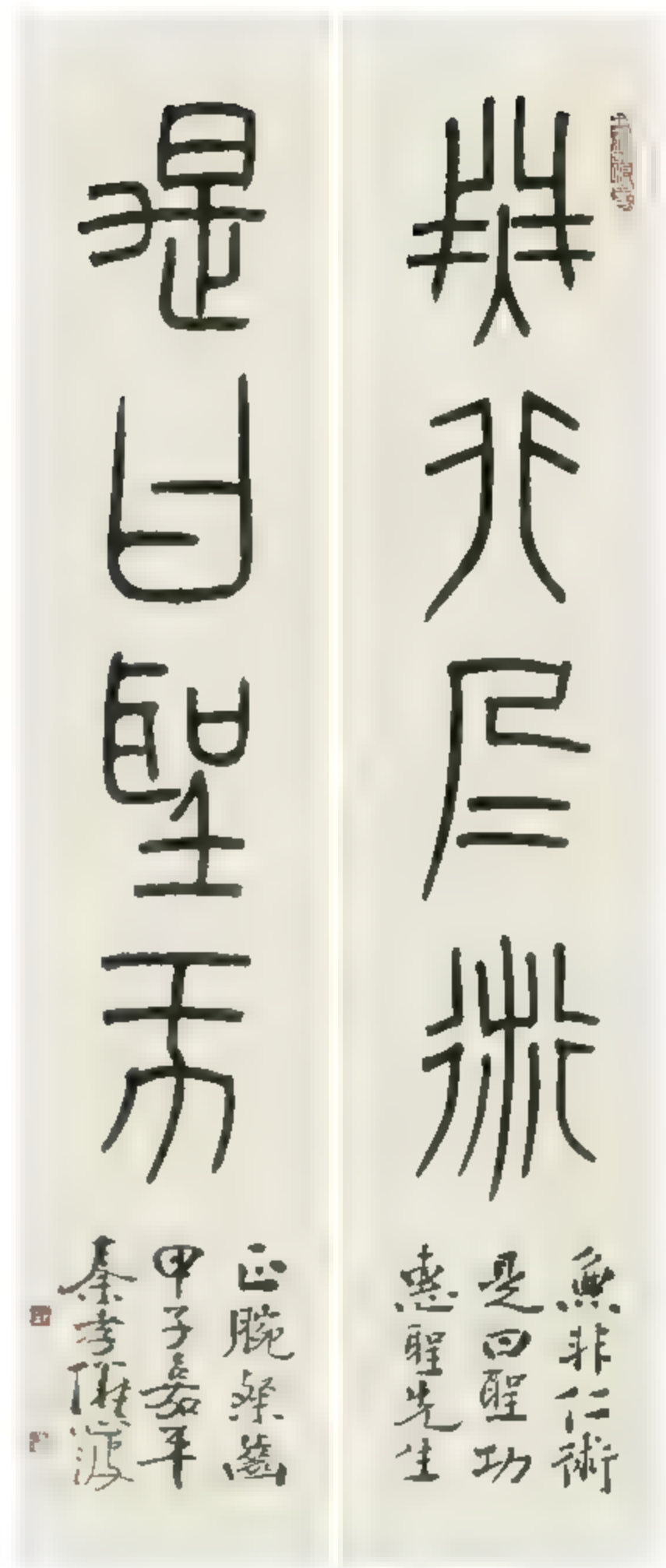
36 x 7 cm (each)

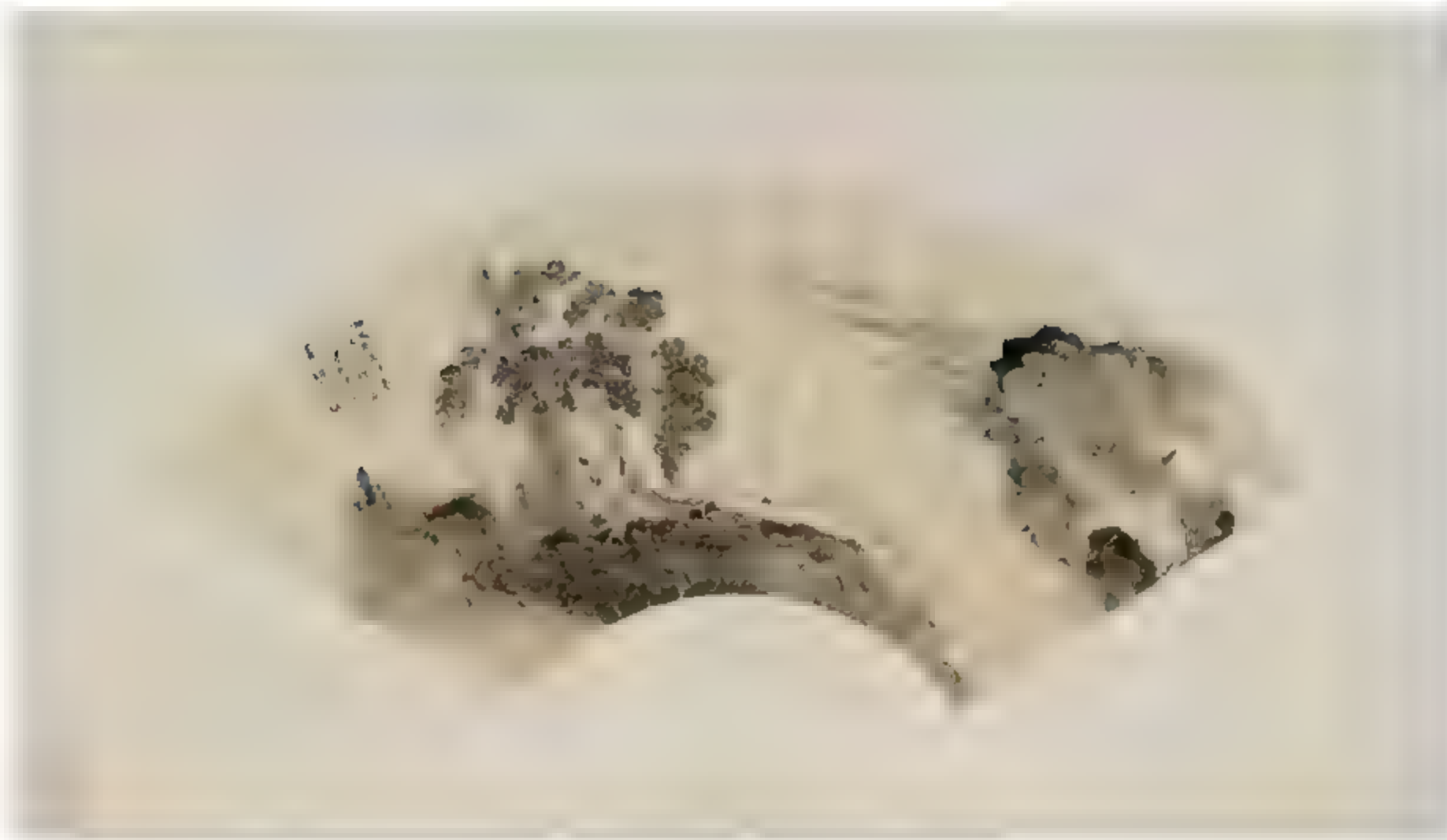
Signed *Chin Hsiao-yi* in Chinese

With three seals of the artist

With three seals of the artist

With three seals of the artist





680

HE TIAN-JIAN

(Chinese, 1891-1977)

Burlaks by the River

1933

Ink and colour on paper, framed

18 x 50.5 cm

Signed *He Tian-jian* in Chinese

With one seal of the artist and one seal of the collector

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

賀天健

松溪緯夫

1933

水墨 設色 紙本 鏡框

18 x 50.5 cm

款識：仰文先生雅屬即政。癸酉樛子黃時，賀天健製於蓋子城西。

鈐印：賀天健印（白文）、鶴汀姜義才珍藏書畫（朱文）

681

CHOU YI-HUNG

(Taiwanese, b. 1921)

The Tale of Luo River

1947

Ink and colour on paper, scroll

32.5 x 39 cm, 87 x 39 cm

Signed Wang Ding-ming and Chou Yi-hung in Chinese

With four seals of the artists

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

周以鴻

洛水仙踪

1947

水墨設色紙本立軸

32.5 x 39 cm ; 87 x 39 cm

釋文：

(一) (釋文略) 臨趙文敏公子昂書《各神賦全篇并序》。

款識：

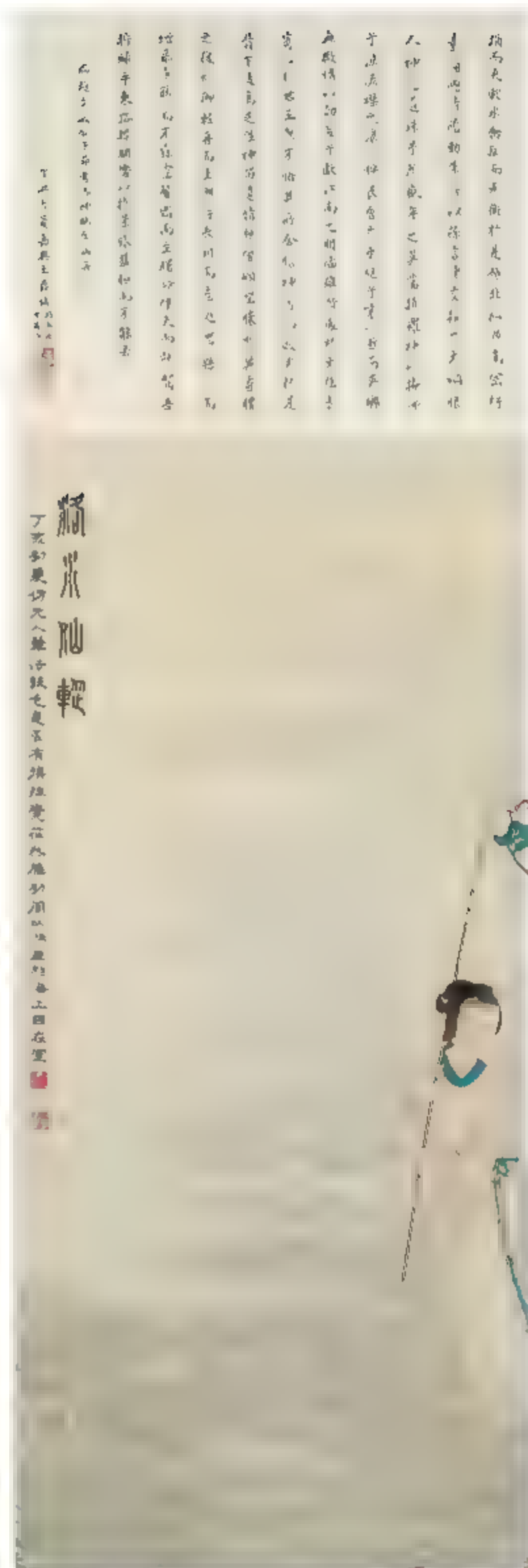
(一) 丁丑長夏，嘉興王鼎銘，時年七十有四。

(二) 洛水仙踪。丁亥初夏仿元人筆法設色，是否有得，殊覺茫然，雁初周以鴻畫於海上自在室。

鈐印：

(一) 王鼎銘 (白文)、雪槎 (朱文)

(二) 丹徒周氏以鴻 (白文)、雁初書畫長宜 (朱文)



682

FU SHEN

(Taiwanese, b. 1936)

Couplet in Running Script

2018

ink on paper, scroll

94.5 x 15.5 cm (each)

Signed Fu Shen in Chinese

With three seals of the artist

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

傅申

行書七言聯

2018

中國書畫藝術

94.5 x 15.5 cm (each)

傅申 2018年冬月

中國書畫藝術

傅申 2018年冬月



683

CHIANG YI-TSAI

(Taiwanese, b. 1973)

Buddhist Sutra Couplet in Clerical Script

2020

Ink on gold-flecked paper, scroll

183 x 30 cm (each)

Signed *Chiang Yi-tsai* in Chinese

With six seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

姜義才

集心經十二言六尺隸書聯

2020

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

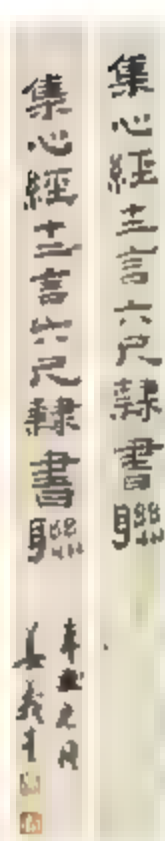
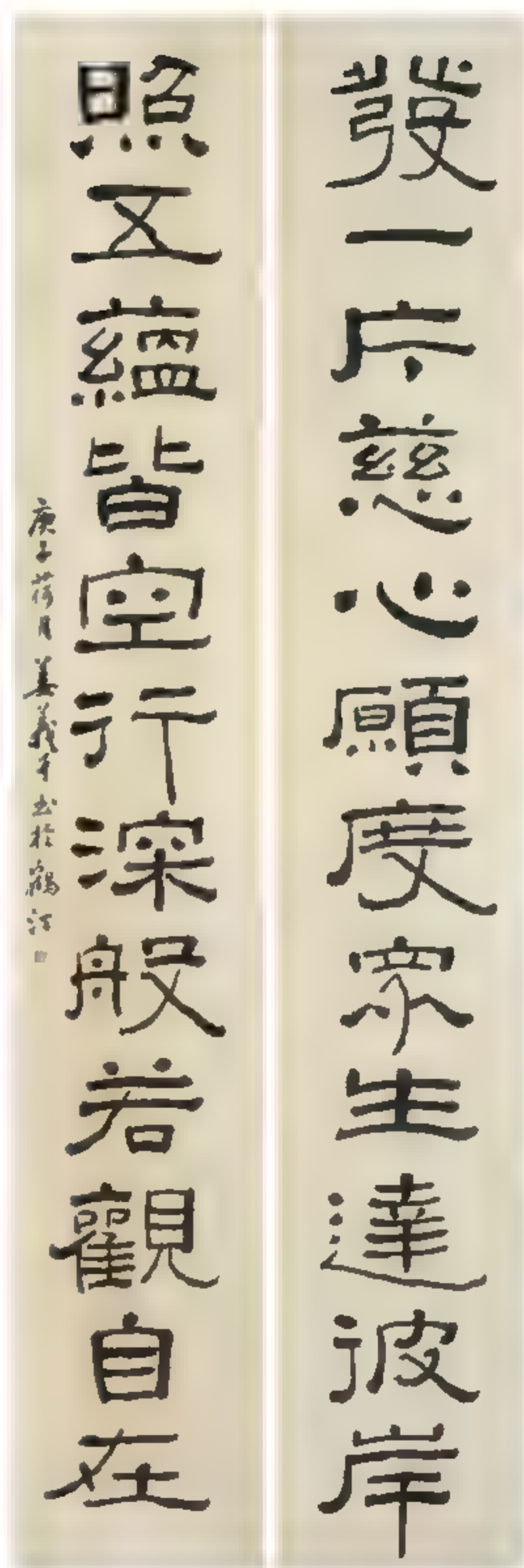
183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)

183 x 30 cm (each)



684

WU PING

(Taiwanese, 1920-2019)

Couplet in Clerical Script

2017

ink on paper scroll

171.5 x 22 cm (each)

Signed *Wu Ping* in Chinese

With three seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

吳平

隸書八言聯

2017

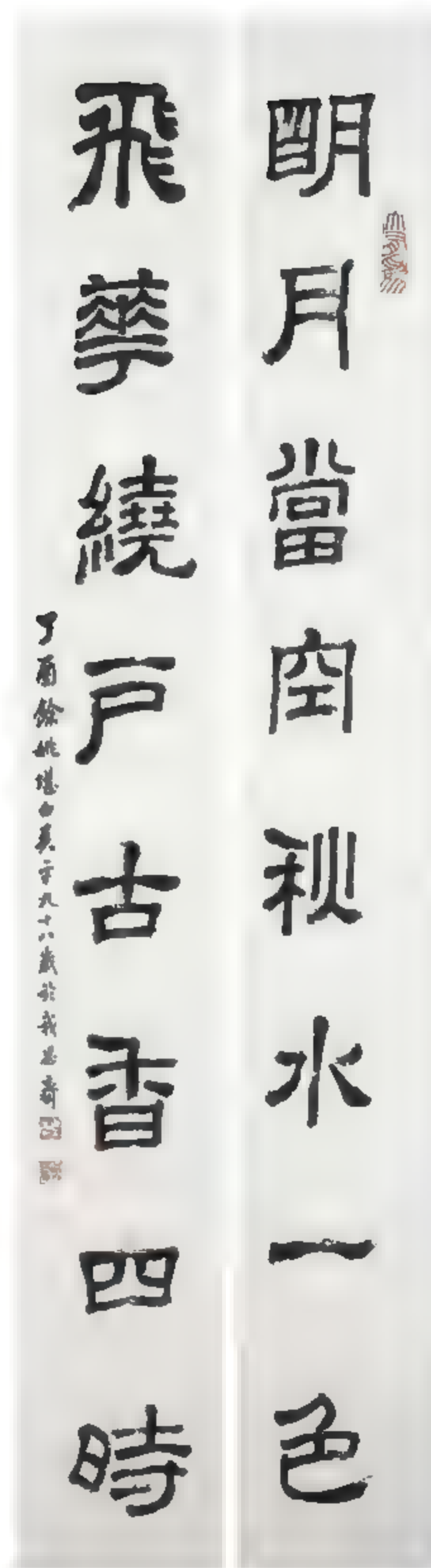
ink on paper scroll

171.5 x 22 cm (each)

Signed *Wu Ping* in Chinese

With three seals of the artist

With three seals of the artist



685

AU HO-NIEN

(Taiwanese, b. 1935)

Calligraphy in Running Script

2019

Ink on paper, framed

113 x 38.5 cm

Signed Au Ho-nien in Chinese

With three seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

歐豪年

行書書法

2019

Ink on paper

113 x 38.5 cm

Signed Au Ho-nien in Chinese

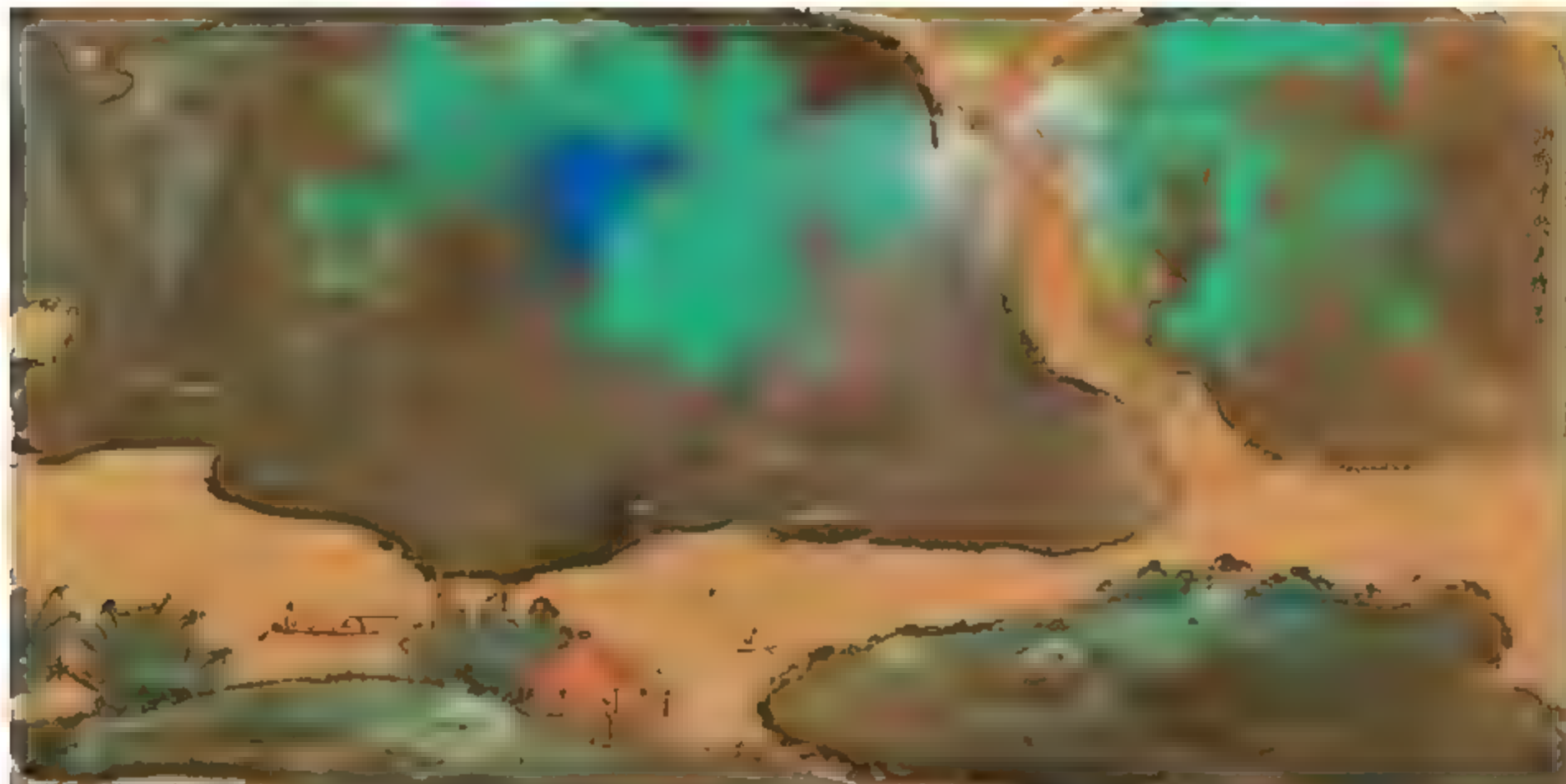
With three seals of the artist

Calligraphy in Running Script

Calligraphy in Running Script

Calligraphy in Running Script

書仰鍾張秦漢詩宗李
杜軍義戲山文雅駢
易振折衷增亦剛
乙亥年日八十五望 歐豪年



686

KUANG ZHONG-YING

(Taiwanese, 1924-2015)

Sailing on the River

ink and colour on gold-coated paper, framed

40 x 80 cm

Signed *Zhong-ying* in Chinese

With two seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

匡仲英

春江泛棹

40 x 80 cm

40 x 80 cm

40 x 80 cm

40 x 80 cm



687

KUANG ZHONG-YING

(Taiwanese, 1924-2015)

Lofty Mountains in the Mist

1982

Ink and colour on gold-coated paper, framed

40 x 80 cm

Signed *Zhong-ying* in Chinese

With three seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

匡仲英

雲峰繞翠

1982

墨、彩、金、紙、畫

40 x 80 cm

紙本 設色 山水 畫

此畫為匡仲英先生於1982年所作，描繪雲峰繞翠，意境幽遠。

畫中可見「匡仲英」三字及三枚印章。

（三）（三）（三）



688

ZHAO ER-DAI
(Taiwanese, 1916-1995)

Gourds

1974
Ink and colour on paper, framed
44 x 52 cm
Signed *Er-dai* in Chinese
With one seal of the artist

NT\$ 20,000 - 40,000
HK\$ 5,000 - 11,000
US\$ 700 - 1,400
RMB 5,000 - 9,000

趙二呆
葫蘆

1974
水墨 設色 紙本 鏡框
44 x 52 cm
款識：二呆 1974。
鈐印：二呆（白文）



689

GU LIN-SHI

(Chinese, 1865-1930)

Calligraphy

Ink on paper, framed

17 x 53 cm

Signed *Gu Lin-shi* in Chinese

With one seal of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

顧麟士

書法扇面

水墨 紙本 鏡框

17 x 53 cm

隸文略

款識：句遠六兄大人正，顧麟士。

鈐印：鶴逸（朱文）

註

上款人「句遠」即為史清原先生，江蘇溧陽人，專研金石碑帖，擅長書畫，曾於清末民初為國賣畫賑災，晚年回鄉擔任教職。

690

QI GONG

(Chinese, 1912-2005)

Calligraphy in Running Script

Ink on gold-flecked paper, scroll

127 x 31 cm

Signed *Qi Gong* in Chinese

With three seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

啟功

行書宋人句

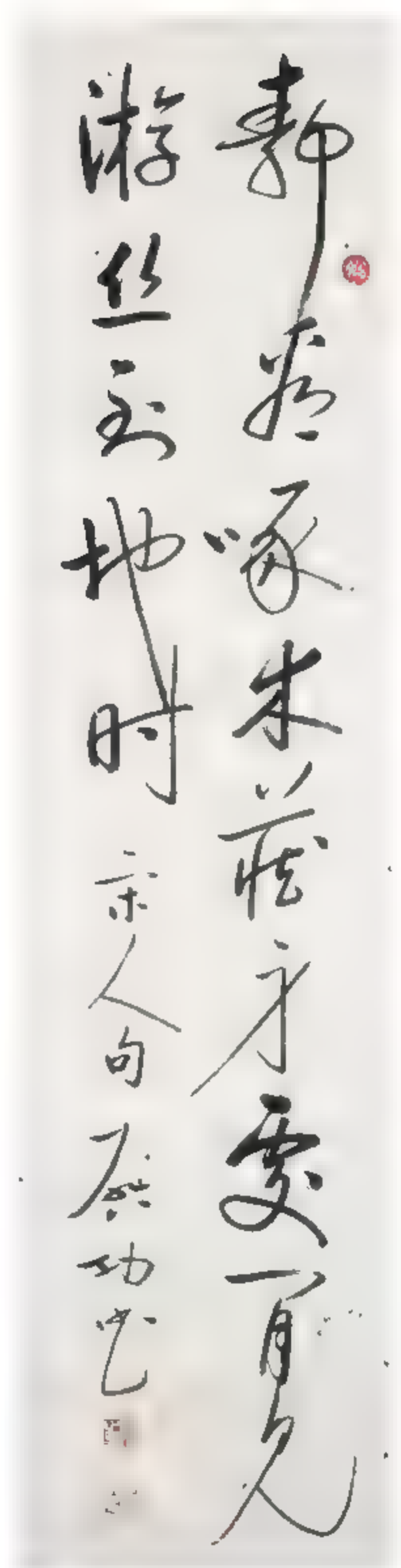
水墨 金箋 立軸

127 x 31 cm

啟功 行書 宋人句 立軸

紙本 水墨 立軸

尺寸：127 x 31 cm



691

WANG PAN-YOUN

(Taiwanese, 1912-2017)

Calligraphy

Ink on paper, framed

70 x 34 cm

With one seal of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

王攀元

自愛愛人

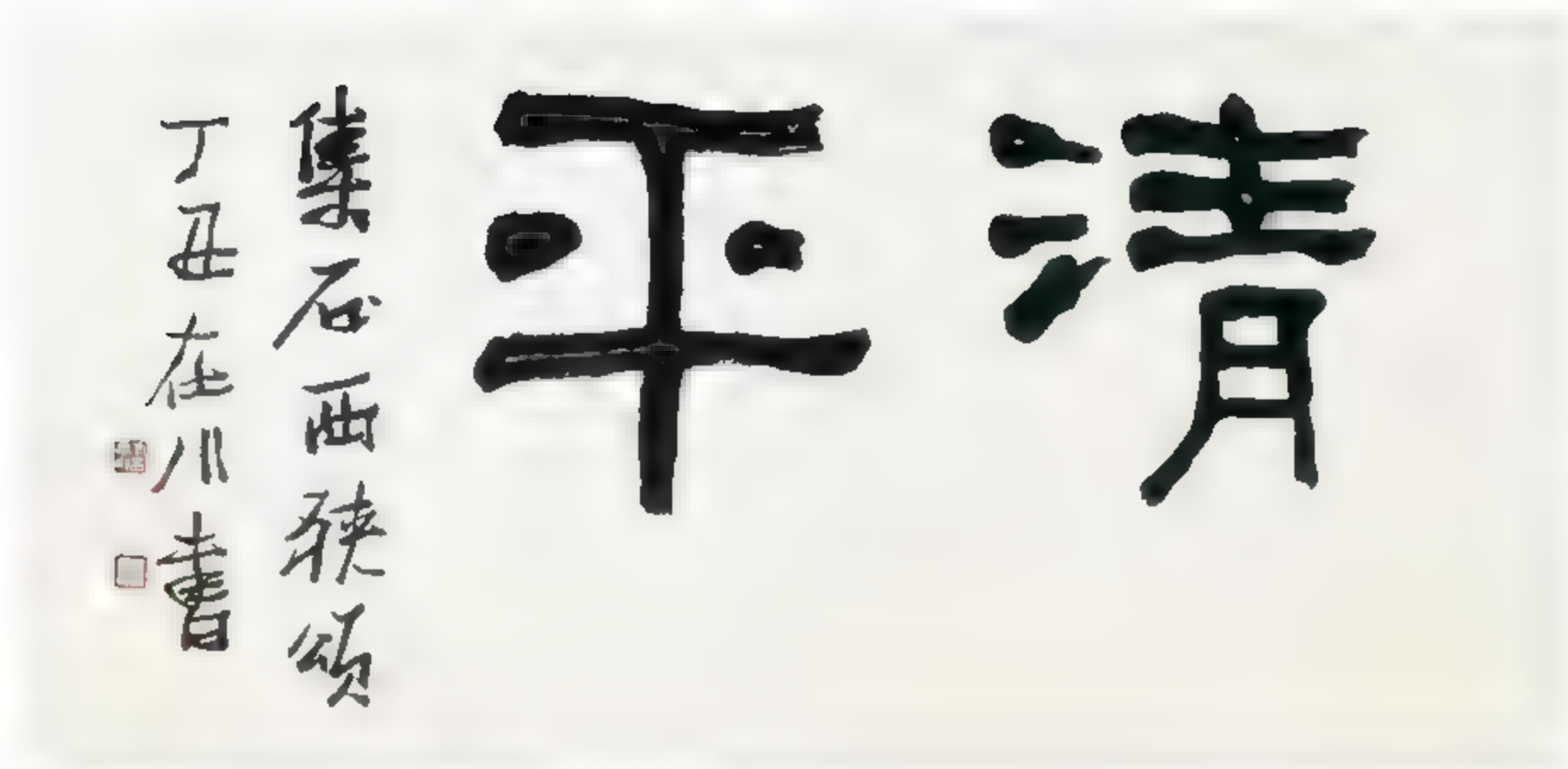
外 1 x 1 x 1

70 x 34 cm

1/2 x 1/2 x 1/2

1/2 x 1/2 x 1/2

自愛愛人



692

LEE YIH-HONG
(Taiwanese, b. 1941)

Calligraphy

1997

Ink on paper, framed

34 x 69.5 cm

Signed *Zai-chuan* in Chinese
With two seals of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

李義弘

清平

1997

墨水 紙本 設色

34 x 69.5 cm

丁丑 在川 書

李義弘 清平

集石西狹頌



693

HE HUAISHUO
(Taiwanese, b. 1941)

Calligraphy

2016

Ink on paper, framed

31.5 x 99 cm

Signed *Huai-shuo* in Chinese

With one seal of the artist

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

何懷碩

存廬

2016

水墨 紙本 鏡框

31.5 x 99 cm

釋文：存廬。

款識：丙申吉日，懷碩。

鈐印：何（白文）

694

CHUN NUO

Carved Fan Staves

L. 32 cm

Signed *Chun Nuo* in Chinese

PROVENANCE

Former collection of Mr Hwang Tien-tsai

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

君諾

竹雕蟬蝶圖扇骨

長：32 cm

款識：/ 君諾。

來源

：香港藝術館藏

此扇骨取竹為料，其色澤淺黃光亮，皮殼溫潤，一面作蟬棲高枝，月圓高掛，下以行書陽刻「君諾畫」，一面作花蝶，畫面中沙地留青一法，使畫面輕靈，極富詩意，並使題材更富層次及立體感。

Bamboo was chosen as the material to provide a light-coloured surface for carving. A cicada and a full moon was depicted on one side signed with Chun Nuo, while the other was featured with flowers and butterflies, both with sandy textured backgrounds. Such poetic scenes were vividly depicted with outstanding craftsmanship.



Detail 翅前片

695

Carved Fan Staves

Mid-Qing Dynasty

L 31 cm

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

清中期 竹雕山水樓閣扇骨

長：31 cm



Detail 細節

此品竹刻扇骨色澤深沉，光澤自然，呈現深淺層次的美感。多個層次，包漿光澤，自然柔和，呈現深淺層次的美感。化，遠山近水、樹木山石、亭台樓閣、人物等景物無不栩栩如生，與繪畫融為一體。

Pavilions and luscious landscape were exquisitely carved on a pair of dark and polished fan staves. Layers of composition were meticulously planned to depict distant hills, pine and rocks, pavilions and scholars appreciating the scenery, thereby accentuating the vividness of the carving.

詠玉之美

THE BEAUTY OF JADE

蔣勳：「美是歷史的加法，是要累積的。」

CHIANG HSUN. AESTHETICS IS ENHANCED BY AN
ACCUMULATION OF HISTORICAL RECOLLECTIONS.

中華文化向來賦予玉石一個獨特高尚的定義，根據《說文解字》「石之美。」玉是大自然裡眾多石頭中最具藝術欣賞力的代表，早期在黑龍江支流烏蘇里江貢的小南山文化，我們的祖先發現一塊瑣雅的美石，雕刻成環、璧、管、珠，隨後更變成工具及配飾。溫潤的本質備受世代的推崇，「瑞玉」帶有宗教吉祥的象徵，在倡導教化的古文明社會中，它代表五德「仁、義、智、勇、潔」¹。無論是身份象徵、宗教物品或學術品味的代表，玉石陪伴著中華文化超過七千年的歷史。

山川孕育古文化

古玉深入中華文化的每一個環節。玉刀、斧等曾為刃器，後於四千年前被青銅器取代。然而，玉器在中華文化的地位卻永久不滅。「尚象製器」的古人相信晶瑩剔透的玉是協助溝通的物品，他們相信玉器能感應神祇祖先的法力，汲取古人的智慧。華東沿海文化出現了動物精靈形狀的玉飾品，包括龍、虎、熊、鳥、蟲、魚等。華西齊家文化卻出現天體的崇拜，圓璧方琮代表「天圓地方」（商周 白玉琮，拍品編號707；戰國/漢 蒲紋玉璧，拍品編號703），中間的圓孔象徵著訊息的傳達，一方面培育古文明的宗教信仰，另一方面為帶有吉祥、安穩的作用。

青銅器的發現並無減少古人對玉的寵愛。早期被當作石斧的環（文化期 白玉凸齒環，拍品編號704）逐漸演變成臂飾、玉鐲和玉環（齊家文化 青白玉素環，拍品編號705）。當古文化步入繁華穩定，社會便開始階層化，而玉製配飾變成身份的象征。玉劍飾之一的劍珌（漢 白玉劍珌，拍品編號706）置於劍鞘底端，除了保佑佩劍主人，更於西漢時期成為上流社會的身份象徵。

雕刻成不同形狀的「瑞玉」龍、魚形玉珮（西周 魚形飾（六件一組），拍品編號701；戰國 龍形玉珮（二件一

組），拍品編號700）或龍形螭（西漢 白玉龍形螭，拍品編號702）鑲上圓孔細洞被串聯成為配飾，或縫綴在衣裳成為「寶玉衣」。《史記》記載「紂走，反入登於鹿台之上，蒙衣其殊玉，自燔於火而死。」當中敘述商紂王臨終自盡時，所披上的正是寶玉衣，在生命的最後一刻，都要保持尊貴的帝王形象，從此可知縫上玉石的衣裳在古代帝王貴族眼裡是多麼的重要。

藝術擁抱古歷史

歷代最有名的收藏家清乾隆皇帝對古玉情有獨鍾，當時宮廷收納的古玉收藏相當豐富，並賦御體詩讚美古玉之美，思索古人的智慧。《御製詩三集》卷79作於乾隆44年（1779年）寫道：「古色千年穆且沈，肉徑五寸好分三。琢如不限蒲兮谷，孰者誰知子與男。何代火炎鹿麋遠，猶餘露起赤城含。朱公疑獄分厚薄，常理居然是美談。」乾隆皇帝欣賞著一塊良渚素璧（現藏北京故宮博物院）的同時，思索古人如何以玉平衡社會階層秩序，銘記漢人文化傳承的道德故事。鑑賞古玉成為與歷史的單獨對話，也是對文化的崇敬。

古人向來對玉石的愛戴非常深厚，讓古玉能陪伴著文化的成長，見證著歷史的傳承。當代作家蔣勳曾說：「美是歷史的加法，是要累積的。」身為古文明的中華文化，在幾千年的時間為溫潤的玉石賦予歷史的美感。眼前的古玉，所刻的紋路是古文明的智慧，敲痕是歷史的印記，古玉記載著中華文化悠遠的歷史。手握著溫潤的古玉，觸摸傳統工藝的智慧，感受歷代貴族的光榮。隨著時代的變遷，懷古成為一種藝術體驗，用心感受古玉，享受被歷史包圍的瞬間，沉醉於文化滋養的藝術生活。

¹ 據《說文解字》，玉「有五德 潤澤以溫，仁之方也；理自外，可以知中，義之方也；其聲舒揚，專以遠聞，智之方也；不撓而折，勇之方也；氣之清明，象之象也。」其五德，即「仁、義、智、勇、潔」五德，即「潤澤以溫，理自外，可以知中，其聲舒揚，專以遠聞，不撓而折，氣之清明」五德，即「仁、義、智、勇、潔」五德。

Jades are sought after objects in the Chinese culture. They are "beauty of the stones", as defined in *Shuowen Jiezi*, an ancient Chinese dictionary. Early in the civilization of Heilongjiang, our ancestors found pieces of jade and carved them as tools and accessories. Since then, jades have become auspicious objects with both religious and enlightenment¹ purposes. They are representations of status, religion and noble characters for more than 7000 years.

NURTURING A CULTURE WITH JADES

Archaic jades are deep rooted in the Chinese civilization. Early use of stone axes might have been replaced by bronzes, however jades remain to take a pivotal role in the Chinese culture. Translucent jades were believed to have transcendent powers to communicate with ancestors and spirits. Animal-shaped jade accessories of dragons, tigers, bears, birds, insects and fish were discovered along the coasts of Eastern China. As for Western China, the Qijia Culture worshipped the cosmos, thus large discs *bi* (Lot 703) and *cong* (Lot 707) were carved. Their circular form symbolized the sky, while their rectangular shape symbolized the land. The circular opening at the center facilitated ceremonial rituals, which brought religious meanings and comfort to the ancient civilizations.



Under the proliferation of bronzes, the affection towards jade did not relinquish. Early forms of axes became fashionable accessories such as discs (Lot 704) and jade rings (Lot 705). As the civilization burgeoned, hierarchical society emerged and jade accessories became a symbol of status. Scabbard chape (Lot 706) were fitted on stagers or swords as a symbol of protection and status, most prevalent in the Western Han period.

Auspicious jade were carved in openwork, in the form of fish (Lot 701) and dragon (Lot 700 & 702). According to the *Records of the Grand Historian*, King Zhou of Shang put on his clothes with jade ornaments before ending his life in fire. This demonstrates the strong association of jade with dignity of the ancient nobles.

EMBRACING HISTORY THROUGH JADE CONNOISSEURSHIP

Throughout history, the mightiest collector Emperor Qianlong of Qing adored archaic jades. The Qing court kept a vast collection and detailed records of imperial poems praising archaic jades. One of them was a commentary made by the Emperor while appreciating the object. It states his admiration for the role of jade in stabilizing society through status, and in enlightening the public through a Han moral story. Jade connoisseurship becomes a personal experience with the Past and an admiration towards a culture.

Archaic jade was profoundly attached to the Chinese civilization and history. Contemporary author Chiang Hsun once mentioned that aesthetics is enhanced by an accumulation of historical recollections. Every incision marks the intelligence of an ancient civilization; every mindless imperfection is a mark of history. Their touch is softened by excellent craftsmanship; Their translucent surface shines in their ancient pride and glory. This makes the experience of jade appreciation comparable to an enlightening journey to the past.

¹ As stated in *Shuowen Jiezi*, an ancient Chinese dictionary, jade possesses five qualities. Its translucent quality represents gentleness, its clear markings represent righteousness, its clear sound represents wisdom, its hard texture represents bravery, its sharp edge represents purity.

696

A JADE DRAGON-SHAPED PENDANT

Shang Dynasty - Zhou Dynasty (CA. BC 1523 - BC 256)
L. 10.1 cm

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

商周 龍形玉璜

長：10.1 cm



697

AN ARCHAIC YELLOW JADE ORNAMENT, LE

Western Zhou Dynasty (CA. BC 1027 - BC 771)
H. 4.8 cm

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

西周 黃玉束腰勒

高：4.8 cm



698

AN ARCHAIC WHITE JADE AXE

Neolithic Period (CA. BC 6000 - BC 1500)

L: 8.7 cm

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

文化期 白玉斧

長：8.7 cm



699

ARCHAIC JADE AXES (A SET OF FIVE)

文化期 玉斧 五件一組

Neolithic Period (CA. BC 6000 - BC 1500)

L: 3 cm

L: 4.8 cm

L: 7.4 cm

L: 4 cm

L: 3.2 cm

長：3 cm

長：4.8 cm

長：7.4 cm

長：4 cm

長：3.2 cm

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000



700

ARCHAIC JADE DRAGON-SHAPED PENDANTS
(A SET OF THREE)

Warring States Period (CA. BC 475 - BC 221)

L. 5.6 cm

L. 10 cm

L. 6.7 cm

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

戰國 龍形玉珮 三件一組

長：5.6 cm

長：10 cm

長：6.7 cm



701

ARCHAIC FISH-SHAPED PENDANTS
(A SET OF SIX)

Western Zhou Dynasty (CA. BC 1027 - BC 771)

L. 5.9 cm

L. 7.3 cm

L. 7.3 cm

L. 4.6 cm

L. 8.8 cm

L. 8.3 cm

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

西周 魚形飾 六件一組

長：5.9 cm

長：7.3 cm

長：7.3 cm

長：4.6 cm

長：8.8 cm

長：8.3 cm



702

AN ARCHAIC WHITE JADE ORNAMENT, XI

Western Han Dynasty (CA. BC 206 - AD 9)

L: 11.5 cm

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

西漢 白玉龍形觿

長：11.5 cm



703

A JADE DISC, BI

Warring States Period - Han Dynasty (CA. BC 475 - AD 220)

D 8.5 cm

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

戰國/漢 蒲紋玉璧

直徑：8.5 cm



704

AN ARCHAIC WHITE JADE DISC, YUAN

Neolithic Period (CA. BC 6000 - BC 1500)

D 8 cm

NT\$ 120,000 - 220,000

HK\$ 33,000 - 60,000

US\$ 4,200 - 7,700

RMB 28,000 - 51,000

文化期 白玉凸齒環

直徑：8 cm



705

AN ARCHAIC CELADON JADE DISC, HUAN

Neolithic Period, Qijia Culture (CA. BC 2000 - BC 1500)

D 9.7 cm

NT\$ 120,000 - 220,000

HK\$ 33,000 - 60,000

US\$ 4,200 - 7,700

RMB 28,000 - 51,000

齊家文化 青白玉素環

直徑：9.7 cm



706

A WHITE JADE SCABBARD CHAPE

Han Dynasty (CA. BC 206 - AD 220)

L: 6 cm

NT\$ 120,000 - 220,000

HK\$ 33,000 - 60,000

US\$ 4,200 - 7,700

RMB 28,000 - 51,000

漢 白玉劍珌

長：6 cm



707

AN ARCHAIC WHITE JADE CONG

Shang Dynasty - Zhou Dynasty (CA. BC 1523 - BC 256)
L 8.6 cm

NT\$ 600,000 - 900,000

HK\$ 163,000 - 245,000

US\$ 21,000 - 31,500

RMB 139,000 - 208,000

自古以來玉石被認為是一種富有靈氣的石頭。《周禮 春官 宗伯》「以蒼璧禮天，以黃琮祭地」。璧圓琮方的外形代表「天圓地方」的宇宙觀，配合玉「通靈」的本質，與神祖溝通，從而得到神靈的保佑及穩定心理的作用。

華西文化崇拜天體，物器以「形制」為主，表面光素無紋，與鄰近華東文化有別。「璧琮組配」的禮制從仰韶文化至齊家文化（BC3500-BC1600）於黃河中上游一帶盛行，隨後商周時期卻逐漸減少。雖然玉琮仍然被視為禮器之一，根據考古數據發現，商周遺址的玉琮數量稀少。此件白玉琮外形身矮，素面無飾，表面磨光，特徵與西周遺址發現的玉琮記錄相符，亦能呼應華西文化傳統。

商周（BC1523-BC256）受華西文化影響頗深，雖然「璧琮組配」的禮制已經在商周時期逐漸被淡化，同時期的遺址玉琮的發現，揭示當時還有一些忠於禮制傳統的文人雅士。我們今天回顧7000年前的歷史，齊家文化、夏商周文化隨著年代久遠，因為傳世文獻不多，被現在歷史很簡略地帶過。回到古代，基於物質的限制，當時的文人雅士可翻閱的歷史依據也非常有限。他們要懷古至相距1000多年前的華西文化歷史，比現代的我們更加艱難。崇尚古人智慧，從家傳口訴至《周禮》記載，有賴世代的敬古態度。在這個假設之下，今天觸摸到商周時期數量稀少的白玉琮，更為珍罕難得。

古人曾說「白玉不雕，美珠不文」。此件白玉琮色澤溫潤，玉色乳白滋潤，間有茶褐色紋斑。外壁磨光素面無紋，樸素簡潔的表面，突顯乳白的玉質透現出內在的紋理。以現代的審美角度，優雅大方的雕工、溫潤的玉色與柔骨的觸感，帶給現代人視覺的享受。與這塊白玉琮的對話當中，享受被懷古的寧靜包圍，在紛亂的社會找到一片綠洲。

商周 白玉琮

長：8.6 cm

In the Huaxi cultures, people represented their beliefs by the forms of objects, thus objects have no decorations, unlike their Huadong counterparts. The ritual of bi and cong started in Yangshao and Qijia cultures near the middle and upper reaches of the Yellow River. This practice gradually diminished in the Shang and Zhou dynasties. Despite their status as spiritual objects, less cong were found in the archaeological sites with Shang and Zhou activities. This white jade cong is low in height, polished with no engravings. Such features echoes precisely with archaeological findings in these sites. Furthermore, it reflects the cultures of Huaxi.

Shang and Zhou dynasties (BC1523-BC256) were heavily influenced by the Huaxi cultures. Despite the diminishing popularity of the bi disc and cong ritual, such cong could still be found. This suggests that some scholars still upheld their ancestral traditions. As we look back to the 7000 years of history, Qijia culture, Xia, Shang and Zhou dynasties were only roughly mentioned with very little understanding. Culture and histories are lost. Given the limited resources, historians of the Shang and Zhou period would have a much harder time to trace their past cultures. Stories and rituals would have been passed by mouth and painstakingly recorded in the Rites of Zhou. Such records would not have retained without concerted respect towards our ancestry. Under this hypothesis, this white jade cong could be regarded as a rare relic as it passed down the centuries.

An adage goes, white jade does not need embellishments, while a beautiful pearl does not need to be praised. This white jade is lucent in white with russet inclusions. In the modern aesthetic standards, its elegant form, lucent quality and soft texture delight the senses of a collector elevating their modern aesthetic lifestyles through its historical significance.



708

A WHITE JADE 'BOYS' TABLE SCREEN

18th Century

L. 22 cm

PROVENANCE

Sotheby's New York, 11-12 April, 1990, Lot 288

NT\$ 1,200,000 - 2,200,000

HK\$ 327,000 - 599,000

US\$ 42,100 - 77,100

RMB 277,000 - 508,000

自宋代以後，玉製插屏是文人雅士書齋的重要陳設，既是點綴空間的藝術品，人物山水的雕刻，也令插屏成為一個美好回憶的剪影。在一個雕琢技術非常成熟的18世紀，雕刻要求極為考究，人們崇尚雅緻的玉屏，也因此成為不可多得的藝術珍品。

此桌屏玉色溫潤細膩，明顯以上乘的白玉雕琢而成，浮雕技法疏朗流暢，以卓越的技術，凝造層次豐富的延綿山勢，襯托木製底座，為插屏增添古樸典雅的韻味。玉屏以「嬰戲」為主題，童子天真無邪的稚氣往往為成人的生活增添歡樂，讓逗趣的戲嬰圖成為宋代以後藝文創作主流之一。此件插屏畫面以五個孩童為主角，在住家門前空地盡興玩耍，孩童身穿長袍，服飾神態刻畫細緻入微，表情各異，盡顯童趣。四孩童各持玩具長槍、折花、如意、燈籠。持長槍的男孩兒單手執武器，右手舉起兩指，模仿大戲的演員，陶醉於演戲當中；附近拿著折花的，側頭而望，似乎與持槍孩兒一起對戲。另一邊的松樹下，兩個小孩各持如意和燈籠，似乎正在逗中間膽小、雙腳半跪、雙手掩耳的孩童，多麼生動活潑，彷彿讓人看到孩童最歡樂的時光。

童稚無憂玩耍的畫面坐落於一個被群巒包圍的平地。全景四周緩和延綿的山勢，山林蔥鬱，為孩童提供一個青幽靜謐的樂園。畫面充滿吉祥的寓意，松樹和靈芝含有福壽雙全的祝福，富有喜慶祥瑞的氛圍。兩隻公母雞專注啄食地上的幼蟲，寓意吉祥和諧的家庭。兒童的玩具有如意、折花、燈籠和長槍，彷彿歌頌太平盛世，延續百家興旺安和的境況。

18世紀 白玉嬰戲圖插屏

長：22 cm

來源

紐約蘇富比，1990年4月11至12日，編號288

Since the Song dynasty, jade table screens are regarded as important centerpieces in scholars' reading rooms. As an art object, a table screen could become a silhouette of a delightful memory. With the advancement of craftsmanship in the 18th century, jade table screens become undetachable objects in a scholar's room.

This table screen was carved out of a fine white lucent jade. Overlapping hills were carved with excellent craftsmanship. As the jade mounts on the wooden stand, the art piece gleams in its ancient glory once again. The boys' innocence at play constantly brings joy to any adult lives, thus this subject has gained popularity since the Song dynasty. In this table screen, five boys were featured playing outside their home. They were meticulously carved in robes, displaying different personalities. Four of them carry their own toys, namely a spear, a flower, a scepter and a lantern. The boy with a spear holds his two fingers up imitating actors of a play. The one next to him holds a flower while glancing back, as if conversing with him in a play. On the other side of the playground, two boys hold a scepter and a lantern as if teasing the timid child at the center who is covering his ears with both hands. Such an animated scene depicted the most innocent times of childhood.

Surrounding the children are gentle relief of hills and forests, providing a secluded playground for them. The whole scene is filled with connotations of blessings. The pine and lingzhi scattered in the landscape symbolizes longevity and good health. Two chickens on the right symbolizes prosperity and fortune, while the toys of the children symbolizes prosperity and protection, thus creating an animated and delightful scene for appreciation.



709

A WHITE JADE 'EIGHT IMMORTALS AND PHOENIX' RUYI SCEPTRE

18th Century

L 34 cm

NT\$ 380,000 - 600,000

HK\$ 104,000 - 163,000

US\$ 13,300 - 21,000

RMB 88,000 - 139,000

18世紀 白玉八仙鳳紋如意

長：34 cm

如意的實際用途有各種的說法，清代重視祥瑞的寓意，雕製及送贈如意成為流行的風尚，如意便成為當時君主貴族把玩的物件，玉石材質搭配上精緻的雕工，把玉如意的地位再度昇華，成為家族地位與身份的象徵之一。

此件白玉如意質料上乘，整體的浮雕精緻繁複，展現工匠非凡的巧藝。如意頭為靈芝雲頭，以西王母的壽桃花園為景，上方雕刻壽桃、鳳鶴、仙公和西王母，寄託長壽之寓意。如意柄浮雕展示八仙各持法器怡然悠遊，背面以淺浮雕刻有蝙蝠，並以盤曲雲紋交錯纏繞，延伸至上方的花口，塑造整體空靈蘊秀的仙境，以華麗的方式呈現「萬壽慶壽」、「祥瑞如意」的祝福。繁榮盛世孕育華麗精美藝術，無疑此件白玉如意以頂級的工藝、上佳的材料製作，是一段美好時代的結晶，為後世所細味欣賞。

如意除了純粹把玩的物件，似乎有助凝神靜氣、調整思緒、計畫國家大事。18世紀的上流貴族手握玉如意處理繁瑣的公務，大概也是為了平和心情、沉澱思緒。透過八仙和西王母的故事，可以窺探當時對長壽與祝福的重視。如此雕刻精緻、富麗堂皇的如意閒置於桌案，既展示財富權力的宏厚，也是一件最為觸目的家居裝飾。

Ruyi scepter has debated opinions regarding its original use. In the Qing dynasty, it was regarded as a possession of blessings. Commissioning a carved piece for oneself or as gifts would have been common among the nobles at the time. Meticulously carved scepters were regarded as a family heritage and a symbol of power.

This white jade scepter was delicately carved on a fine quality white jade, demonstrating excellent craftsmanship. On one end, the garden of the Queen Mother of the West was carved as a setting. Peaches, a phoenix, a crane, Shou Gong and the Queen Mother of the West were carved to symbolize longevity. Eight immortals, each with their own spiritual objects, were lightly carved on the handle. Bats scattered at the back of the handle, while clouds meanders throughout the whole scepter. Such representation symbolizes longevity and blessings. As a society prosper, art pieces made would be extravagant. This white jade scepter was made with outstanding craftsmanship and marvelous material, making this an exceptional artwork of a belle époque.

Such practice would be common also among the nobles of the 18th century. Through the depiction of the Eight Immortals and the Queen Mother of the West, one could have guessed the emphasis on health and longevity among societies at the time. Furthermore, such extravagantly carved objects would have been an outstanding centerpiece among the other furniture.



710

A ZITAN SCROLL BOX

Qing Dynasty (1644-1911)
L. 28.2 cm

NT\$ 200,000 - 320,000

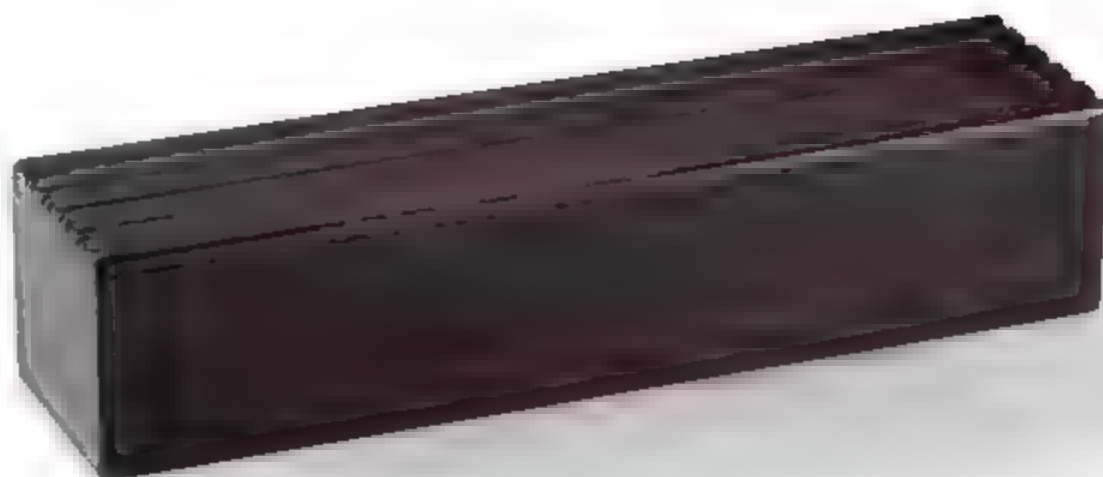
HK\$ 54,000 - 87,000

US\$ 7,000 - 11,200

RMB 46,000 - 74,000

清 紫檀畫匣

長：28.2 cm



711

A ZITAN BRUSH POT

Qing Dynasty (1644-1911)
H: 12.6 cm

NT\$ 170,000 - 260,000

HK\$ 46,000 - 71,000

US\$ 6,000 - 9,100

RMB 39,000 - 60,000

清 紫檀素面筆筒

高：12.6 cm



712

A GOLD-SPLASHED BRONZE CENSER,
XUANDE MARK

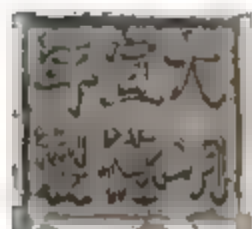
Qing Dynasty (1644-1911)
H 9.6 cm

NT\$ 190,000 - 300,000

HK\$ 52,000 - 82,000

US\$ 6,700 - 10,500

RMB 44,000 - 69,000



清 銅灑金鋪首活環壺《大明宣德年製》款

高：9.6 cm



713

A CLOISONNE ENAMEL AND GILT
METAL BALUSTER VASE

18th-19th Century
H: 42 cm

PROVENANCE

Christie's London, 15 July, 2005, Lot 140

NT\$ 190,000 - 300,000

HK\$ 52,000 - 82,000

US\$ 6,700 - 10,500

RMB 44,000 - 69,000

18/19世紀 銅胎掐絲琺瑯鶴鹿同春瓶

高 42 cm

來源

倫敦佳士得，2005年7月15日，編號140

714

A PAINTED LACQUER 'PHOENIX'
RUYI SCEPTRE

17th-18th Century
L 41.4 cm

NT\$ 150,000 - 240,000
HK\$ 41,000 - 65,000
US\$ 5,300 - 8,400
RMB 35,000 - 55,000

此填漆如意富麗堂皇，畫面塑造繁花似錦的花園，當中牡丹與海棠互相爭艷，春意盎然。鳳凰自百花中展翅飛翔，牽起纏繞的絲縷雲煙，蝙蝠自若穿插於行雲，塑造蓬萊仙境。鳳凰圓眼尖喙，翹逸豐盈的羽翅隨着飛翔的姿態擺盪，如同仙女婀娜多姿的嫵媚。鳳凰與牡丹的畫面，隱含「富貴常在，榮華永駐」的寓意；「卍」字紋的背景與蝙蝠結合，寓意「萬福連綿」。瑞祥的寓意，華麗堂皇的飾紋，襯托主人的尊貴地位，是皇室貴族的重要擺設。

此如意的寓意深遠，要了解其漆藝的珍貴，需要追溯到它的歷史及工序。漆器的開始不遜於玉器及陶瓷，擁有6000-7000年的歷史。漆器用品於古代被視為昂貴奢侈品，只限定皇室貴族擁有，至宋代始被民間廣泛使用，而漆器的興起更有助於工藝的發展及成熟，更於明清時代達到工藝的巔峰。崇尚古典的風氣在17/18世紀極為流行，文人認為單純典雅的陳列襯托高尚的士大夫生活品味，因此他們熱愛收藏樸雅的擺設，以點綴書齋。明末高友《荊燕市漆器歌》：「品題第一號填漆，再次波羅次剔紅。」在當時的漆藝及漆器鑑賞領域，填漆器物的評價勝於犀皮及剔紅，是炙手可熱的收藏品。如意本身形態典雅，自古代被視為高尚品味的象徵。本件如意更以填漆為飾，技術繁複細緻，於胎上重複施罩漆層，再以彩色稠漆堆成並平磨，利用細膩的刀工刻畫出豐富的畫面。繁瑣的工序，瑞祥的寓意，華麗的雕飾，器物的文化意涵深遠，令此如意突顯藏家書齋的古雅。近似的填漆如意曾現於香港佳士得2017年秋拍（拍品編號3044）當時以約台幣55萬成交，印證填漆器皿的珍稀與世代藏家的關注。

17/18世紀 填漆鳳凰于飛紋如意

長：41.4 cm

This painted lacquer ruyi scepter is luxuriously decorated, depicting blooming fauna and flora of utopia. Above the blossoming peonies and Chinese crab, a phoenix soars towards the sky among the clouds and mist. Bats encircle amidst the floating clouds, forming a delightful scene of utopia. The phoenix has round eyes and sharp beak. Its feathers sway gently along with the movement of the feathers, as a fairy dancing elegantly. Phoenix and peonies imply prosperity and abundance, while the 卍 character and bats symbolize endless blessings. Such blessed implications decorated extravagantly on the scepter accentuate the noble status of its owner.

Apart from its symbols of blessing, this ruyi scepter was cherished by its excellent craftsmanship and historical significance. The history of lacquer objects could be traced back to 6000-7000 years in the past, when it was seen as a luxury object possessed by the rich and the powerful. Since the Song dynasty, as it could be afforded by a larger audience, the surging demand encouraged the production and development of the art. Its techniques reached its peak by the Ming and Qing dynasty. Connoisseurship was common in the 17th-18th century, and scholars preferred putting highly decorated items in their studios. Gao You of the Ming dynasty mentioned, "Painted lacquer objects are the best, followed by Xipi lacquer and cinnabar lacquer." Hence painted lacquer objects were most favoured during that period. During its meticulous production process, this ruyi was covered in layers of lacquers of many colours, polished and carved into its final desired form, thus enhancing its value amongst studio objects. Similar painted lacquer ruyi was offered in the Autumn Sale 2017 (Lot 3044) at Christie's Hong Kong, sold for around NTD 550,000, thus proving the popularity and rarity of such painted lacquer objects.





715

A SILVER WIRE-INLAID GILT-DECORATED
TRIPOD BRONZE CENSER

Qing Dynasty (1644-1911)

D: 10.2 cm

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

清 銅錯銀絲描金雲龍紋三足爐

直徑：10.2 cm

716

BRONZE 'MYTHICAL BEASTS' WATER
DROPPER, PAPERWEIGHT AND
INCENSE HOLDER (A SET OF THREE)

Qing Dynasty (1644-1911)

H: 9.5 cm, L: 7 cm, L: 7.5 cm

NT\$ 90,000 - 180,000

HK\$ 25,000 - 49,000

US\$ 3,200 - 6,300

RMB 21,000 - 42,000

清 銅瑞獸水柱、銅紙鎮及銅香插 三件一組

高：9.5 cm；長：7 cm；長：7.5 cm



717

A WOOD CARVED 'GUANYIN' FIGURE

Early Qing Dynasty
H: 12.2 cm

NT\$ 80,000 - 160,000
HK\$ 22,000 - 44,000
US\$ 2,800 - 5,600
RMB 18,000 - 37,000

清早期 木雕觀音

高：12.2 cm



718

A GREEN JADE GILT-DECORATED
'LANDSCAPE' TABLE SCREEN

Qing Dynasty (1644-1911)
H: 12.8 cm

NT\$ 80,000 - 160,000
HK\$ 22,000 - 44,000
US\$ 2,800 - 5,600
RMB 18,000 - 37,000

清 碧玉描金山水樓閣插屏

高：12.8 cm



719

A SILVER-INLAID HONGMU INK STAND

Qing Dynasty (1644-1911)

L: 11.7 cm

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

清 紅木嵌銀絲墨床

長：11.7 cm



720

A CARVED CINNABAR LACQUER BOX
AND COVER

17th-18th Century

D. 5.3 cm

NT\$ 80,000 - 160,000

HK\$ 22,000 - 44,000

US\$ 2,800 - 5,600

RMB 18,000 - 37,000

17/18世紀 剔紅布袋和尚牡丹香盒

直徑：5.3 cm



721

A WOOD CARVED CITRON FIGURE

Qing Dynasty (1644-1911)
L. 12 cm

NT\$ 60,000 - 120,000
HK\$ 16,000 - 33,000
US\$ 2,100 - 4,200
RMB 14,000 - 28,000

清 木雕佛手

長：12 cm



722

AN AMBER INCENSE BOX, YONGZHENG MARK

Qing Dynasty (1644-1911)
D. 3.5 cm

NT\$ 60,000 - 120,000
HK\$ 16,000 - 33,000
US\$ 2,100 - 4,200
RMB 14,000 - 28,000

清 紅琥珀香盒《雍正年製》款

直徑：3.5 cm



Seal 款



723

A BAMBOO CARVED 'VEGETABLES' BRUSHPOT,
MEIQUAN

17th-18th Century

H. 11.5 cm

NT\$ 60,000 - 120,000

HK\$ 16,000 - 33,000

US\$ 2,100 - 4,200

RMB 14,000 - 28,000

17/18世紀 竹雕山家風味筆筒《梅泉》款

高：11.5 cm



724

A BAMBOO CARVED 'SCHOLARS
APPRECIATING LANDSCAPE' BRUSHPOT,
XIAOGU SHANREN

Qing Dynasty (1644-1911)

H: 11.6 cm

NT\$ 60,000 - 120,000

HK\$ 16,000 - 33,000

US\$ 2,100 - 4,200

RMB 14,000 - 28,000

清 竹雕高士觀泉圖筆筒《小谷山人》款

高：11.6 cm



725

A BAMBOO CARVED INCENSE
CONTAINER

19th Century

L. 39 cm

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

19世紀 竹雕香筒

長：39 cm



726

A FAMILLE-ROSE FIGURE BRUSHPOT

Republican Period

H: 11.6 cm

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

民國 粉彩人物筆筒

高：11.6 cm



727

A ZITAN INK STAND AND A BAMBOO
ROOT BAG-SHAPED CARVING (A SET
OF TWO)

Qing Dynasty (1644-1911)
L: 9 cm; 5.5 cm

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

清 紫檀墨床及竹雕布袋小擺件 兩件一組

長：9 cm；5.5 cm



728

MINIATURE BRONZE ALTAR GARNITURES
(A SET OF FOUR)

Qing Dynasty (1644-1911)
H. 10.4 cm
D. 5.2 cm; 5.6 cm; 6 cm

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

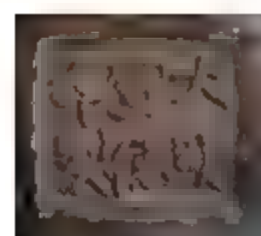
US\$ 1,800 - 3,500

RMB 12,000 - 23,000

清 袖珍銅爐 四件一組

高：10.4 cm

直徑：5.2 cm；5.6 cm；6 cm



See



729

CARVED AMBER ORNAMENTS (A SET OF TWO)

Qing Dynasty (1644-1911)

L: 6.5 cm, 5.8 cm

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

清 蜜蠟雕刻佩飾 兩件一組

長：6.5 cm : 5.8 cm



730

A ROSEWOOD MEDITATION CHAIR

H: 84.5 cm

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

花梨木禪椅

高：84.5 cm



731

A PAIR OF ELM LOW-BACK SIDE CHAIRS

H: 86 cm (each)

NT\$ 50,000 - 100,000

HK\$ 14,000 - 27,000

US\$ 1,800 - 3,500

RMB 12,000 - 23,000

榆木梳背椅 一對

高：86 cm（每件）



732

AN ELM BOOKSHELF

H: 172 cm

NT\$ 40,000 - 80,000

HK\$ 11,000 - 22,000

US\$ 1,400 - 2,800

RMB 9,000 - 18,000

榆木三層書架

高：172 cm





733

A BAMBOO ROOT CARVED FIGURE

Qing Dynasty (1644-1911)

H. 8 cm

NT\$ 30,000 - 60,000

HK\$ 8,000 - 16,000

US\$ 1,100 - 2,100

RMB 7,000 - 14,000

清 竹雕人物坐像

高：8 cm

734

INSIDE-PAINTED SNUFF BOTTLES
(A SET OF EIGHT)

19th-20th Century

H. 5.8 cm, 6.5 cm; 7 cm, 6.4 cm,
6.3 cm, 5.7 cm; 5.2 cm, 5.6 cm

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

19/20世紀 內繪鼻煙壺 八件一組

高：5.8 cm；6.5 cm；7 cm；6.4 cm；
6.3 cm；5.7 cm；5.2 cm；5.6 cm



735

GLASS AND ENAMELLED PORCELAIN SNUFF BOTTLES (A SET OF SEVEN)

19th Century

H: 5.7 cm, 6 cm, 7.3 cm; 3.5 cm, 6 cm, 5.6 cm, 5.5 cm

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

19世紀 料胎和瓷胎鼻煙壺
七件一組

高：5.7 cm；6 cm；7.3 cm；
3.5 cm；6 cm；5.6 cm；5.5 cm



736

AGATE SNUFF BOTTLES (A SET OF SEVEN)

18th-19th Century

H: 6.3 cm, 5 cm, 5.5 cm; 6.3 cm, 5.5 cm; 5.6 cm; 6.8 cm

NT\$ 20,000 - 40,000

HK\$ 5,000 - 11,000

US\$ 700 - 1,400

RMB 5,000 - 9,000

18/19世紀 瑪瑙鼻煙壺 七件一組

高：6.3 cm；5 cm；5.5 cm；
6.3 cm；5.5 cm；5.6 cm；6.8 cm



給予買家的重要通知

本拍賣會依據「羅美奧股份有限公司業務規則」舉行，請在參加拍賣會之前仔細閱讀，充分理解以下規則：

- 1 有意參與競投的買家需事前辦理登記申請手續：請出示有效證件（如：身份證明、護照…）並填寫登記文件以及繳納競投保證金。
- 2 競投保證金 新台幣陸拾萬元或貳萬美金。
- 3 競投保證金需於 2021 年 6 月 2 日以前完成匯款至本公司指定帳號如下。
銀行：匯豐（台灣）商業銀行-台北分行
銀行代碼：0810016
戶名：羅美奧股份有限公司
帳號：001-234830-031（新台幣）或 001-234830-061（美金）
地址：台北市基隆路一段 333 號 14 樓
匯款時請指示銀行本公司需實收競投保證金全額，銀行手續費請匯款人負擔。
- 4 2021 年 6 月 2 日之後，若欲參與競投領取牌號者需於台北拍賣預展期間（2021 年 6 月 3 日至 6 月 5 日）以新台幣現鈔支付（恕不接受除現金之外之其他繳納方式），收款將於 6 月 5 日中午 12 點截止。
- 5 電話／書面／網路競投：競投者如不能出席拍賣會，可透過電話／書面／網路方式進行競投，登記申請手續以及競投保證金之繳納亦需在 2021 年 6 月 2 日以前完成匯款至本公司指定帳號。
- 6 如於 2021 年 6 月 2 日以前完成競投保證金匯款，請提供我方可證明已匯款的證明文件，確認收到競投保證金匯款後，我們將與競投者聯繫並與之確認其競標牌號。
- 7 拍賣當人已繳納競投保證金之競投者欲領取所登記的牌號時，請出示有效證件（如：身份證明、護照…）以確認身份。
- 8 競投保證金退還方式：
(1) 有成交：
(a) 競投保證金以「匯款」方式完成者，扣除應支付予本公司之款項（包含落槌價、服務費及其他費用）後，若有餘額需退還，本公司將於拍賣日後十四個工作天內以匯款方式退還給買家。
(b) 競投保證金以「現金」方式完成者，扣除應支付予本公司之款項（包含落槌價、服務費及其他費用）後，若有餘額需退還，本公司將於拍賣當日以現金退還給買家。
(c) 若買家無正當理由未於成功拍賣日期後七天內支付全部應支付之款項（包含落槌價、服務費及其他費用）予本公司，買家不得請求返還競投保證金。
(2) 未成交：若競投者未能購得拍賣品且對本公司無任何欠款則將無息退還保證金。競投保證金以「匯款」方式完成者，本公司將於拍賣日後十四個工作天內以匯款方式退還給買家。競投保證金以「現金」方式完成者，本公司將於拍賣當日以現金退還給買家。
- 9 若成功得標買方欲現場取貨，買方之應付款項（落槌價、服務費及其他費用）金額超過競投保證金金額時，買方得以下列方式結清帳款：
(1) 現鈔：上限新台幣壹佰萬元。
(2) 信用卡與銀聯卡：刷卡上限為新台幣壹佰萬元。信用卡與銀聯卡持有人必需是買家本人，本公司不接受他人之信用卡。
- 10 羅美奧股份有限公司有權在發生任何不可預見的糾紛或矛盾的狀況之下，對於接受或拒絕付款（包含競投保證金）保留全部的決定權。

IMPORTANT NOTICE TO BUYERS

The auction will strictly abide by the Transaction Agreement set out by Ravenel Ltd. Prior to participating in the auction, bidders are advised to read and understand the following regulations:

- 1 Interested parties must complete the registration procedures with valid personal identifications (i.e. Identification card, Passport, etc.). The completion of a registration form and the payment of a bidding deposit are required.
- 2 **Bidding deposit in the amount of NT\$ 600,000 or US\$ 20,000**
- 3 The bidding deposit must be transferred to Ravenel's specified Bank account prior to 2nd June 2021, details as follow:
Beneficiary's Bank: HSBC BANK (Taiwan) Limited
SWIFT Code: HSBCTWTP
Beneficiary's Name: Ravenel Ltd
Beneficiary's Account No: 001-234830-031 (NT\$) or 001-234830-061 (US\$)
Beneficiary Bank Address: 14F, No. 333, Sec 1, Keelung Road, Taipei 110, Taiwan
The bank should be notified that the transfer must be exactly the amount of bidding deposit. The payer will be responsible for any associated bank service fees.
- 4 After the 2nd June 2021, parties interested in obtaining a paddle number must submit a cash security deposit during the Taipei previews (From 3rd June to 5th June 2021). Acceptance will cease on 5th June by 12pm (No other forms of payment will be accepted).
- 5 Telephone / written / internet bids: In the event that the bidder chooses not to be present at venue on the day of the auction, the bidder may place a bid through means of a telephone, written or internet bid. A registration form must be completed and the bidding deposit transferred to Ravenel's specified Bank account before the 2nd June 2021.
- 6 If the bidding deposit has been transferred prior to 2nd June 2021, suitable proof or documentation is required. Once this information is verified, the payer will be contacted for details of his/her/its paddle number.
- 7 If the payment of the bidding deposit is made on the day of the auction, the payer may obtain his/her/its paddle number with valid personal identification (i.e. Identification Card, passport, etc.) for purposes of verification.
- 8 **Return of the Security Deposit**
 - (1) **Completed Transaction.**
 - (a) For successful bidder with a bidding deposit made through wire transfer, the hammer price, buyer's premium and other expenses will be deducted from the bidding deposit, any remaining value will be returned to the successful bidder within 14 business days through means of a wire transfer.
 - (b) For successful bidders with bidding deposit made by Cash, the hammer price, buyer's premium and other expenses will be deducted from the bidding deposit, any remaining value will be returned to the successful bidder on the same day after the auction for a cash refund.
 - (c) If the Buyer, without any good cause, fails to pay any and all payment (including but without limitation, hammer price, buyer's premium, and other expenses) of the Lot to the Company within 7 days after the auction date, the Buyer shall not claim for the return of the bidding deposit.
 - (2) **Nil Transaction:** If the bidder is not able to purchase any lot and has no outstanding debts to the Company, the Company will return the bidding deposit to the bidder. For individuals with a bidding deposit transferred by wire, the bidding deposit will be returned within 14 business days through means of a wire transfer. Cash bidding deposit will be returned to individuals on the same day after the auction.
- 9 Successful bidder must settle the payment (hammer price, buyer's premium, and other expenses) prior to receiving the lot(s) on site. If the price exceeds the amount of the bidding deposit, the successful bidder may settle the outstanding balance through the following means:
 - (1) A cash payment must not exceed NT\$ 1,000,000.
 - (2) A credit or China UnionPay payment: The credit payment must not exceed NT\$ 1,000,000. The holder of the credit card or China UnionPay must be the successful bidder, credit payments from any title except for the successful bidder will not be permitted nor accepted.
- 10 Ravenel Ltd. retains full discretion to accept or decline a payment in the event of any unforeseen disputes or discrepancies.

ABSENTEE BID FORM

The absentee bid forms must be delivered to Fine Chinese Works of Art and Paintings Department at least 24 hours before the auction begins. The bid forms may be faxed to

Fine Chinese Works of Art and Paintings Department

Taipei Tel +886-2 2708 9868 Fax +886-2 2701 3306

Hong Kong Tel +852-2889 0859 Fax +852-2889 0850

Bidder's Details

Name

ID number

Address

Post code

Tel (Daytime)

(Evening)

Fax

Email

Signature

(Notice: We must have your signature to execute this bid. Billing name and address should agree with your state or local sales tax exemption certificate. Invoice cannot be changed after they have been printed.)

It is requested hereby that Ravenel tenders the bid on my behalf for the following auction items within the bidding range described hereunder.

I understand that Ravenel provides such bid services for the convenience of customers and Ravenel shall not be held liable for any failure to execute a bid. If Ravenel receives more than one commission of the same bid price with regard to a particular auction item, priority will be given to the person whose bid is first received.

I understand that if my bid is successful, I shall pay the final hammer price together with the buyer's premium. The buyer's premium shall be calculated as 20% of the final hammer price (not applicable to wines). For detail please refer to Article 2, section 4 of the Transaction Agreement to the Buyer. (a) The service fee for each lot payable by the Buyer is: The Buyer should pay the hammer price and, in addition, the buyer's premium to the Company. For hammer price below NTS 32,000,000 (inclusive), the buyer's premium should be calculated at 20% of the hammer price; (2) For hammer price higher than NTS 32,000,000, the first NTS 32,000,000 should be calculated at 20% and the rest of the amount should be 12%.)

The bid shall be subject to the Transaction Agreement prescribed in the catalogue. Please note especially the limited guarantee and exclusive warranties that may be provided for certain items.

PLEASE PRINT LEGIBLY

Auction item number (in numerical order)	Title	Bid price (NT\$) (excluding service fee)

Interested buyers should provide Ravenel with their current bank and/or other relevant material to ensure all bids will be accepted and the delivery of the auction item will not be delayed, and authorize us to verify the provided informations with the bank. Kindly provide this information for processing in advance of the auction date.

Bank Reference Approval

Name of the bank

Address of the bank

Name of the account

Account number

Contact of the bank

Tel. No.

Ravenel

Ravenel Ltd

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業務規則

下述規則，為羅美奧股份有限公司(下稱「本公司」)與賣家訂立合約，亦作為賣家之代理人與買家訂立合約之條款。準買家、買家及賣家務須細讀各項規則並完全同意遵守本業務規則。準買家、買家請特別留意第一條第5項，其對本公司之法律責任作了限定。

一、本業務規則所用詞彙之定義

在下列規定中，某些常用詞彙需加以解釋。此等詞彙定義如下：

1. 「買家」：指本公司所接受之出價最高之自然人或法人。
2. 「準買家」：指任何有意參加本公司舉辦拍賣之任何自然人或法人。
3. 「賣家」：指將拍賣品獨家委託本公司於本公司舉辦之拍賣會參與拍賣之自然人或法人。
4. 「拍賣品」：指交予本公司以供拍賣出售之物品。尤其在任何目錄內以任何編號描述之一項或多項物品。
5. 「落槌價」：指本公司就某一拍賣品而接受之最高出價之價款。
6. 「買家服務費」：指買家按落槌價之某一百分比而支付本公司之費用；收費率如第一條第4a項所列。
7. 「底價」：指本公司與賣家協定之最低價格。拍賣品不能以低於該價之價格售出。
8. 「贗品」：指拍賣品構成模仿，而模仿之原構想及其整體執行均具有欺詐意圖，以就拍賣品之作者、來歷、年代、時期、文化或來源進行欺騙，而對此等事項之正確描述並未在目錄之描述上反映出來，而拍賣品在拍賣當日之價值，遠低於按照目錄之描述所應有之價值。按此定義，任何拍賣品均不會因為有任何損壞及／或任何形式之修整（包括重新上漆）而成為贗品。
9. 「保險值」：指本公司不時按其絕對決定權認為拍賣品所應購買之保險之價值（不論保險是否由本公司安排購買）。
10. 「賣家服務費」：指賣家應支付本公司之費用。

二、買家

1 本公司作為賣家代理人

本公司作為賣家代理人之身分行事。除另行協定外，在本公司之拍賣中成功拍賣之物品，即產生賣家通過本公司之代理與買家達成之合約。

2 拍賣前

a. 鑑定物品

本公司鄭重建議，準買家應於拍賣進行之前親自鑑定其有興趣競投之物品。本公司就任何拍賣品及相關證明文件之真偽，均不對買家作任何保證。

b. 拍賣品狀況之重要注意事項

請準買家注意，在可能的範圍內，目錄中對於拍賣品特性上之描述，皆已提及顯著的損壞，惟不包括所有的缺陷、瑕疵與不完整。對任何拍賣品之描述亦不應視作表示其無經過修整或修理，亦不應視作對拍賣品狀態或保存情況的陳述或保證。在目錄中若有狀態陳述的缺乏或損害鑑定的缺乏，並不代表拍賣品是為良好狀態。本公司鄭重建議，準買家在拍賣進行之前，對於有興趣競投之拍賣品狀況應經由親自檢閱，不應依據目錄中的描述或陳述，因為任何在目錄中所列出的描述或陳述是為純粹本公司的主觀意見，並非提供聲明或擔保。準買家知悉並瞭解所有拍賣品均以「現狀」售出，本公司對於任何拍出的拍賣品狀態不作任何承諾或保證。

c. 符號表示

以下為本目錄所載符號之說明

o 保證項目

拍賣品編號旁註有o符號者，表示賣家已取得本公司保證，可在一次或一連串拍賣中得到最低出售價格。此保證可由本公司、第三方或由本公司與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式做出。若保證拍賣品成功售出，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功時，則可能會產生虧損。若提供或參與保證之第三方成功競投保證拍賣品時，他們仍需支付全額的買家服務費。

d. 目錄說明

本公司於目錄或鑑定意見書內對任何拍賣品及其證書之作者、來歷、日期、年代、尺寸、材質、歸屬、真實性、出處、保存狀況或估計售價之陳述，或另行對此等方面之口頭或書面陳述，均僅屬意見之陳述，不應依據為確實事實之陳述。目錄圖示亦僅作為指引而已，不應作為任何拍賣項目之依據，藉以決定其顏色或色調，或揭示其缺陷。

拍賣價格之估計，不應依據為拍賣品會成功拍賣之價格或拍賣品作其他用途之價值陳述。

許多拍賣品基於其年代或性質，使其未能有完美之狀況，目錄內有些說明或鑑定意見書會提述拍賣品之損壞及／或修整資料。此等資料僅作為指引而已，如未有提述此等資料，亦不表示拍賣品並無缺陷或修整，如已提述特定缺陷，亦不表示並無其他缺陷。

e. 買家之責任

有關拍賣品之狀況以及目錄說明所提述之事項，買家有責任自行查明並瞭解，並就拍賣品為自己獨立之判斷及評估，並確使自己感到滿意。

3. 拍賣時

a. 估價

目錄內及拍賣當日所提供之美金等貨幣估價，僅為參考依據。本拍賣會須以新台幣結算，買家如須以新台幣之外其他貨幣繳付，須依拍賣日現場公佈之匯率，折合所繳付之等值貨幣計算。

b. 拒絕入場

拍賣於本公司之場地進行，或於本公司為拍賣而具有控制權之場地進行，本公司具有完全之決定權，可行使權利拒絕任何人進入拍賣場地或參與拍賣。

c. 競投之前作出登記

每一準買家在作出競投之前，必須填妥及簽署登記表格，並提供身分證明。準買家應注意，本公司通常會要求對買家作出信用核查。

d. 競投保證金

競投者，應在領取競投號牌前繳納競投保證金，競投保證金的金額由本公司在拍賣日前公佈。

(1) 若競投者未支付競投保證金，本公司有權不接受其競投。若競投者未能購得拍賣品且對本公司無任何欠款則將無息退還保證金。

(2) 若競投者成為買家，則本公司有權將此保證金自動轉化為已成交拍賣品購買款項之一部（包含落槌價、服務費或運費等相關費用），若尚有餘款須退回給買家；若買家無正當理由未於成功拍賣日期後七天內支付全部應支付之成交拍賣品購買款項（包含落槌價、服務費或運費等相關費用）予本公司，買家不得請求退還競投保證金。

e. 競投者為買家

競投者將被視為買家而須承擔個人法律責任，除非登記時已經與本公司書面協定，競投者僅為第三人之代理人，且該第三人復為本公司所接受者。

f. 委託競投

如準買家使用印於目錄說明之後之表格指示本公司代其競投，本公司將盡適當努力代其競投，但代為競投指示須於拍賣前送抵本公司。如本公司就某一拍賣品而收到多個委託競投之相等競投價，而在拍賣時此等競投價乃該拍賣品之最高競投價，則該拍賣品會歸其委託競投最先送抵本公司之人。委託競投之承擔受拍賣時之其他承諾所限，而拍賣進行之情況可能使本公司無法代為競投。由於此項承擔乃本公司為準買家按所述條款提供之免費服務，如未能按委託作出競投，本公司將不負任何法律責任。準買家如希望確保競投成功，應親自出席競投。

g. 電話競投

如準買家於拍賣前與本公司作好安排，本公司將盡適當努力聯絡競投者，使其能以電話參與競投，但在任何情況下，如未能聯絡或無法參加電話競投，本公司對賣家或任何準買家均不負任何責任。

h. 透過 Invaluable 進行網上競投

若準買家未能出席拍賣會，或可透過Invaluable網上競投服務於網上競投屬意拍品，而承擔買家獨立責任。此項服務乃免費及保密。有關透過 Invaluable 網上競投服務登記，進行網上競投之詳情，請參閱本公司網頁 ravenel.com。使用Invaluable網上競投服務之準買家須接受透過Invaluable網上競投服務進行即時網上競投之附加條款（可參閱網站），以及適用於該拍賣之業務規則所規範，本公司得隨時修改該業務規則。

i. 匯率轉換顯示板

拍賣會中，本公司會使用匯率轉換顯示板。匯率轉換顯示板僅供參考，不論是顯示板所示之拍賣品編號或是新台幣競投價之相等外匯，其準確程度均可能會出現非本公司所能控制之誤差。買家因依賴匯率轉換顯示板（而非因以新台幣競投）所導致而蒙受之任何損失，本公司概不負責。

j 錄映影像

在有些拍賣中會有影像投射，但其操作或會出現錯誤，不論影像是否與成功拍賣之拍賣品相配合，或是翻版影像之質素，本公司對買家均不負任何責任。

k 拍賣官之決定權

拍賣官具有絕對決定權，有權拒絕任何競投，以其決定之方式推動出價、將任何拍賣品撤回或分批，將任何兩件或多件拍賣品合併，以及如遇有誤差或爭議，將拍賣品重新拍賣。拍賣官會於拍賣開始前或於相關拍賣品競標前對注意事項作出通告。準買家須負責自行注意所有於拍賣會場發表之通告。建議使用即時網上競投服務參與競投的準買家，於拍賣開始前登入，以確保準買家得知拍賣開始前所作出之通告。

l 成功競投在拍賣官之決定權下，下槌即顯示對最高競投價之接受，亦即為賣家與買家合意依落槌價拍定拍賣品，視為成功拍賣合約之訂立。

4 成功拍賣後

a 買家支付每件拍賣品之服務費費率

- (1) 買家除支付落槌價外，另須支付服務費予本公司，落槌價於新台幣參仟貳佰萬元以下者含參仟貳佰萬元以落槌價之20%計算。
- (2) 落槌價於新台幣參仟貳佰萬元以上者，採分為二階段計費，其中新台幣參仟貳佰萬元以落槌價之20%計算，超過新台幣參仟貳佰萬元之部份再以落槌價之12%，加總計算服務費金額。

b 稅項

買家應付予本公司之款項，如須另行支付貨物、服務稅或其他稅則時（不論由台灣政府或別處所徵收）。買家須負責按有關法律所規定之稅率及時間，自行繳付稅款。

c 付款

成功拍賣後，買家須向本公司提供其真實姓名及永久地址。如經本公司要求，買家亦須提供付款銀行之詳情，包含但不限於付款帳號。買家應於拍賣日期後七天內悉數支付應支付予本公司之款項（包含落槌價、服務費或運費等相關費用）。即使買家希望將拍賣品出口並需要（或可能需要）出口許可證，此一付款條件亦適用。買家如未向本公司支付所欠之全部款項，則不能取得拍賣品之所有權，即使本公司已將拍賣品交付予買家亦然。如支付予本公司之款項為新台幣以外之貨幣，須依拍賣日現場公佈之匯率（台灣銀行），並以本公司就此兌換率而發出之憑證為準。

d 領取已購拍賣品

除非本公司另有特別相反協定，否則本公司將暫時保留已成功拍賣之拍賣項目，直至欠本公司之款項已悉數支付為止。已購拍賣品在暫時保留期間，由成功拍賣日後起算七天將受保於本公司之保險，如臨時拍賣品已被領取，則受保至領取時為止。七天期滿後或自領取時起（以較早者為準），已購拍賣品之風險全由買家承擔。

e 介紹裝運及運輸公司

本公司之貨運部門在買家要求下，可為買家介紹運輸公司、安排付運及購買特定保險，但本公司在此方面不負任何法律責任。買家必須預先繳付運輸費用。

f 不付款或未有領取已購拍賣品之補救辦法

如買家並未在成功拍賣日後起算七天內付款，本公司即有權行使下述一項或多項權利或補救辦法：

- (1) 在成功拍賣日後起算超過七天仍未付款，則按不超過台灣銀行基本放款利率加收10%之年利率收取整筆欠款之利息。此外本公司可同時按日收取依成交價（含落槌價、服務費）1%計算之懲罰性違約金。本公司亦得自行選擇將買家未付之款項，用以抵銷本公司或其他關係企業在任何其他交易中欠下買家之款項，買家絕無異議。
- (2) 對任何屬於買家所有而因任何目的（包含但不限於其他交易）而由本公司管有之已購拍賣品行使留置權，並在給予買家有關其未付之欠繳之十四天通知後，安排將該物品出售並將收益用以清償該未付之欠款。
- (3) 如買家因多項不同之交易而欠下本公司數筆款項，將所付之款項用以清償已購拍賣品就任何特定交易而欠下之任何款項，而不論買家是否指示用以清償該筆款項。
- (4) 在將來的任何拍賣中，拒絕買家作出或由他人代其作出之競投，或在接受其任何競投之前先收取買家一筆競投保證金。如買家未有在二十五天內付款，本公司除上述辦法外，另有權為下述一項或多項權利或補救辦法：

(a) 代賣家針對買家進行法律程序，以追討整筆欠款，連同此項以悉數賠償為基準之法律程序訴訟費。

(b) 取消同一次或任何其他拍賣中買家競投得之拍賣品或任何其他售予買家之拍賣品交易。

(c) 安排將拍賣品公開或私下重售，如重售所得價格較低，就差額連同內買家未有付款而引致之任何費用一併向買家索償。

g 未有領取已購拍賣品

如已購得之拍賣品未有在成功拍賣日後起算七天內領取，則不論是否已付款，本公司將安排貯存事宜，費用由買家承擔。而買家在付清所引起之貯存、搬運、運輸、保險及任何其他費用，連同欠本公司之所有其他款項後，方可領取已購拍賣品項目。

h 出口許可證

除本公司另有書面同意外，買家希望申請出口許可證，並不影響買家在成功拍賣日後起算七天內付款之責任，亦不影響本公司對延遲付款收取利息之權利。

如買家要求本公司代為申請出口許可證，本公司有權向其收取與此項申請有關之款項及零碎開支連同任何有關之稅則。

如買家不需要出口許可證而作出付款，本公司並無責任退還買家因此而引致之任何利息或其他開支。

5 本公司之法律責任

本公司僅在第二條第6項所列之情況下，得退還款項予買家。除此之外，不論賣家或本公司，或本公司任何僱員或代理人，對任何拍賣品之作者、來源、日期、年代、歸屬、真實性或出處之陳述，或任何其他說明之誤差，任何拍賣品之任何瑕疵或缺陷，均不負有任何責任。賣家、本公司、本公司之僱員或代理人，不論是明示或暗示均無就任何拍賣品作出任何保證。任何種類之任何擔保，均不包含在本條之內。

6 贗品/贗物之退款

本公司之拍賣品，經本公司書面認可之專業鑑定機構出具鑑定報告證實為贗品、贗物或涉及不法情事者，則交易將取消，已付之款項於交付賣家前將退還予買家。但如：

a. 在拍賣日發出之目錄說明或拍賣場通告符合當時學者或專家普遍接納之意見，或清楚表明有抵觸當時學者或專家普遍接納之意見。

b. 或證明拍賣品為贗品或贗物之方法，只是一種在目錄出版前仍未普遍獲接納使用之科學程序，或是一種在拍賣日仍屬昂貴得不合理或並不實際或很可能會對拍賣品造成損壞之程序，則本公司無論如何並無責任退還任何款項。此外，買家只在滿足下述條件下方可獲得退款：

- (1) 買家必須在拍賣日起十日內以書面通知本公司，說明買家認為有關拍賣品乃贗品或贗物之詳細理由及證據。
- (2) 且買家需於書面通知後十四天內將拍賣品送還本公司，而其狀況應維持與拍賣當日相同，不得有任何損壞。
- (3) 送還拍賣品後，買家須盡快出示證據，足以使本公司確信拍賣品乃贗品或贗物（本公司保有最終及不可異議之決定權），買家並可將拍賣品之完整所有權及相關權利轉讓予本公司，而與任何第三人之索償無涉。在任何情況下，本公司均毋須向買家支付多於買家就有關拍賣品而支付之款項，而買家亦不能索取利息。

本擔保之利益不能轉讓。完全屬於拍賣品成功拍賣時獲本公司發給正本發票之買家所有（該買家名稱被記載於發票上），該名買家並須自拍賣後一直保持拍賣品擁有人之身分，而且並無將拍賣品之任何利益讓予任何第三人。本公司有權依據任何科學程序或其他程序確定拍賣品並非贗品或贗物，不論該程序在拍賣當日是否已使用或已在用。如本公司驗證拍賣品是否屬於贗品或贗物結果與買家出示證據相衝突者，應以本公司驗證結果為準。

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<http://ravenel.com>

<http://ravenelart.com.cn>

TRANSACTION AGREEMENT

The following provisions are entered into by and between Ravenel Ltd., as the auctioneer, (hereinafter referred to as the "Company"), and the Seller (hereinafter referred to as the "Seller"). This Agreement is also entered into by and between the Company as the agent of the Seller and the Buyer (hereinafter the "Buyer"). The Prospective Buyer, the Buyer and the Seller must carefully review and completely agree all provisions hereunder and any revisions from time to time. The Prospective Buyer, the Buyer should pay special attention to Article 2, Section 5 which provides limitations as to the legal responsibilities of the Company.

ARTICLE 1 DEFINITION

Some of the phrases commonly seen herein are defined as follows.

1. "The Buyer" shall mean highest bidder accepted by the Company.
2. "The Prospective Buyer" shall mean any potential bidder willing to attend the auction sale hosted by the Company.
3. "The Seller" shall mean the Seller who provides the Lot and agrees to appoint the Company as its exclusive agent to sell the Lot at the Auction and participate, and cooperate, in exhibitions prior to the Auction if so required by the Company.
4. "The Lot" shall mean the item delivered to the Company to be sold in an auction, especially the single or multiple pieces of items numbered in the catalogue.
5. "Hammer price" shall mean the highest bid with respect to one particular Lot accepted by the auctioning party.
6. The "Buyer's Premium" shall mean the fee based on a certain percentage of the Hammer price paid to the Company by the Buyer; the percentage shall be as prescribed in Article 2, Section 4a.
7. "The Reserve Price" shall mean the lowest price agreed by the Company and Seller. The Lot cannot be sold at a price lower than such price.
8. "Counterfeit" shall mean the Lot constitutes imitation and the original concept of the imitation and its overall execution result in fraud to cause deception in connection with the author, history, year, age, culture or origin of the Lot, for which the accurate description is not reflected in the catalogue and the value of the Lot on the auction day is far less than the value it should have according to the description in the catalogue. Therefore, no auction item will become a counterfeit as a result of any damage and/or any repairing in any manner (including repaints).
9. "Insured amount" shall mean the value of the insurance purchased for the Lot which the Company considers necessary under its absolute power from time to time (regardless whether such insurance is purchased by the Company).
10. The "Seller Service Fee" shall mean the fee is paid to the Company by the Seller.

ARTICLE 2 THE BUYER

1. The Company as the Agent of the Seller
The Company, shall act as the agent of the Seller. Except otherwise provided, items successfully sold in the auction held by the Company shall be bound by the agreement made by and between the Seller, through the agency of the Company, and the Buyer.
2. Prior to the Auction
 - a. Authentication
We strongly recommend that the Prospective Buyers conduct their own authentication for the items they are interested in bidding prior to the auction. The Company provides no guarantee to the Buyer including but without limitations whether the Lot is a counterfeit or the authentication of the Lot and related certificates.
 - b. Important Notice
Attention, the Prospective Buyers: As far as possible, the descriptions of auction items will mention obvious defects of the items, however, they do not necessarily include all flaws, defects, or incomplete aspects. The description of the auction items also do not imply and guarantee that the items have not gone through readjustment or repair or allude anything about the current state or storage conditions of the items. Any omission in the catalogue description regarding the current condition or the appraisal of defects in the items by no means represent that those items are in good condition. function normally. We strongly recommend the Prospective Buyers shall personally view the items for which they plan to bid before the auction. Any description in the catalogue or any statement provided by the Company is purely the Company's subjective opinion and not a statement of fact, not for representations or warranties. The Prospective Buyer completely understands and acknowledges that all of the items on auction are being sold in "as is" condition. The Company does not provide any representation or guarantee as to the condition of any of the items.
 - c. Symbol Key
The following key explains the symbol you may see inside this catalogue.
 - Guaranteed Property
The Seller of the Lots with this symbol next to the Lot number has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by the Company, by a third party or jointly by the Company and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed Lot is sold successfully and may incur a loss if the sale is not successful. If third parties providing or participating in a guarantee is the successful bidder for the guaranteed Lot, they should be required to pay the full Buyer's Premium.
 - d. Catalogue Explanations
Any statement of the author, history, date, year, size, material, ownership, authenticity, origin, condition of preservation or estimated selling price of any of the Lot and certificates thereof shown in the catalogue or the authentication opinion made by the Company, or any other verbal or written statements made separately shall be solely statements of opinions and shall not be deemed the basis for the statements of actual fact. The photo-

graphs shown in the catalogue shall serve as reference only and shall not be deemed as the basis for determining the color or tone of any Lots or disclosure of the defects of such item. The estimates of the auction price shall not be deemed the price at which such item will be successfully sold or the statement of the value of the item for other purposes.

Many Lots fail to maintain their perfect condition because of time and other environmental factors. Some of the explanations in the catalogue or the authentication opinions will state defects and/or the repair background of the Lots. Such information is meant for reference only. Missing information in the statements does not mean the Lot has no defects or has not been repaired. Any statement of one particular defect does not mean there is no any other defect.

- e. Responsibility of the Buyer
The Buyer is responsible for clarifying and satisfying himself about the condition of the items and any related matters stated in the catalogue descriptions and making his/her/its own judgment or estimation independently regarding the Lots, using his/her own judgment or estimation independently regarding the Lots.
3. In the Auction
 - a. Estimates
The prices in US dollars or other currencies reproduced in the auction and this catalogue are for reference only. The Buyer is requested to pay by New Taiwan dollars or other foreign currencies in its equivalency based on the exchange rate announced by the Company on the day of auction.
 - b. Refusal of Admission
The auction is held at the premises of the Company or any location where the Company has control of for the auction. The Company has full discretion to exercise the right to refuse entry to the premises for the auction or to prevent participation in the auction.
 - c. Registration Prior to the Bidding
Prospective Buyers must fill in and sign the registration forms prior to the bidding and provide personal identification. Prospective Buyers should also note that the Company may request to conduct credit checks against Buyers.
 - d. The Bidding Deposit
The bidder shall pay the bidding deposit before receiving the bidding number. The Company will announce the amount of the bidding deposit before the auction day.
 - (1) If the bidder fails to pay the bidding deposit in advance, the Company has the right to refuse the bid. If the bidder is not able to purchase any Lot and has no outstanding debts to the Company, the Company will return the bidding deposit to the bidder.
 - (2) If the bidder becomes the Buyer, the Company has the right to transfer the bidding deposit into the payment (including but without limitation, Hammer price, Buyer's Premium, Costs and expenses for shipping and related costs) of the Lot for which transaction is concluded. And the Company will return the balance of the deposit to the Buyer (if any). If the Buyer without any good cause fails to pay any and all payment (including but without limitation, Hammer price, Buyer's Premium, Costs and expenses for shipping and related costs) of the Lot to the Company within 7 days after the auction date, the Buyer shall not claim for the return of the bidding deposit.
 - e. The Bidder is the Buyer
Unless a written agreement has been made upon registration that the bidder will be the agent who acts on behalf of a third person and such third person is accepted by the Company, the bidder will be deemed as the Buyer who will bear individual legal responsibilities.
 - f. Commission Bids
The Company will make the proper effort to bid for the Prospective Buyers who instruct us to bid on their behalf by using the provided forms attached to the explanations of the catalogue, however, bid commission instructions must be delivered to the Company prior to the auction. If the Company receives several commission bids for one particular item, with all bid prices being equal and of the highest bid price at the auction, priority shall be given to the Buyer whose bid commission is delivered to the Company first. Commission bids are subject to auction conditions. The situation at the auction may prevent the Company from making the bid as commissioned. This is a free service provided by the Company to the Prospective Buyers pursuant to the provisions prescribed. The Company will not be held legally liable if it fails to make the bid as commissioned. The Prospective Buyers should attend the auction in person if they wish to ensure a successful bid.
 - g. Bid by Phone
The Company will make proper effort to contact the bidder so he/she can participate in the auction by phone if the Prospective Buyer make arrangements with the Company prior to the auction. However, the Company will bear no responsibilities to the Seller or any prospective Buyer if no contact is made or any failure to participate in the auction by phone under any circumstances.
 - h. Online Bids via Invaluable
If the bidder cannot attend the auction, it may be possible to bid online via Invaluable for preferred Lots to bear individual buyer's responsibilities. This service is free and confidential. For information about registering to bid via Invaluable, please refer to Ravenel.com. The Bidders using the Invaluable online bidding service are subject to the additional terms and conditions for online bidding via Invaluable, which can be viewed at Ravenel.com and be revised by the Company from time to time.
 - i. Exchange Rate Conversion Board
There will be an exchange rate conversion board operating in auctions. Nonetheless, the auction will still be conducted in NT dollars. The exchange rate conversion board is not absolutely reliable and for the reference only. The accuracy of either the Lot numbering shown on the board or the equivalent of the bid price in any foreign currency is not within the control of the Company. The Company will not be responsible for any losses caused by the reliance of the Buyer on the exchange rate conversion board.

j. Recorded Images

There is image projection in some auctions, however, errors may occur during the operation. The Company is not liable for the color accuracy of the reproduced image and whether the projected image corresponds to the item being auctioned.

k. Determining Power of the Auctioneer

The auctioneer has the absolute power to reject any bid, push for bids at his/her discretion, withdraw any auction items, separate or combine two or more auction items, and if there is any error or dispute, re-auction the items. If the auctioneer announces the points for attention before the auction or the bidding, the Prospective Buyers shall pay attention for any announcement as its own responsibility. We recommend the Prospective Buyers using Online Bids Services to log in the system prior to the commencement of the auction, to ensure the timely awareness of any notices or announcements made prior to the auction.

l. Successful Bids

Under the discretion of the auctioneer, the fall of the hammer indicates the acceptance of the highest bid price, i.e., the Seller and the Buyer enter into a successful auction agreement on Hammer Price.

4. Following the Auction

a. The Buyer's Premium of Each Lot

- (1) The Buyer should pay the hammer price and, in addition, the Buyer's Premium to the Company. For hammer price below NTS 32,000,000 (inclusive), the Buyer's Premium should be calculated at 20% of the hammer price.
- (2) For hammer price higher than NTS 32,000,000, total amount of the Buyer's Premium should be that the first NTS 32,000,000 of the hammer price should be calculated at 20% and the rest of the amount of the hammer price should be calculated at 12% of the hammer price.

b. Taxes

All the payments payable by the Buyer to the Company do not include any commodity or service taxes or any other value added taxes (whether imposed by the Taiwanese government or elsewhere). The Buyer should be responsible for paying any applicable taxes as required by the law.

c. Payment

The Buyer should provide his/her/its true name and permanent address to the Company upon the successful bid. Relevant bank information, including but without limitations the payment account, should also be provided upon the company request. All payments due (including the hammer price, the Buyer's Premium and any freights or other expenses) should be paid within 7 days following the auction date. The aforesaid provision also applies if the Buyer intends to export the Lot and (may) need the export permit.

If the Buyer fails to pay to the Company all the payments due, the Buyer will not acquire the ownership of the Lot even if the Company has delivered such item to the Buyer. If the payment to the Company are made in any currency other than NT dollars, the exchange rate of the payments to the Company should be the exchange rate reported by the Bank of Taiwan to the Company on the auction date and should be based on the certificates issued by the Company according to such exchange rate.

d. Collection of the Lot Sold

Unless otherwise agreed by the Company, the Company will hold temporarily the successfully sold Lots until all payments to the Company are made in full. The Lot will be covered by the insurance of the Company from the auction date for 7 days during the temporary holding period. The insurance coverage will terminate upon earlier collection of such item. The Buyer should be responsible for all risks following expiration of the said 7-day period or the collection (whichever is the earlier).

e. Referral of Packaging or Transportation Companies

The shipping department of the Company may introduce the forwarder, assist in the arrangement of delivery, or purchase particular insurance upon the Buyer's request. The Company will not be held liable for any legal responsibilities in this regard. And the Buyer shall prepay the freight charges. Costs and expenses for shipping and insurance shall be paid in advance.

f. Remedies for Non-Payment or Non-Collection of Items Sold

The Company is entitled to exercise one or more of the following rights or remedies if the Buyer fails to make payment within 7 days following the auction date:

- (1) An interest at the annual rate of no higher than 10% plus the base interest rate of Bank of Taiwan will be imposed on all of the payment due if payment is not made within 7 days following the auction date. Besides, we have the right of charging a 1% selling price (including of hammer price and Buyer's Premium) multiplied by the number of delayed days as punitive damage for the default. The payment to be made by the Buyer may offset any payment owed by the Company or its subsidiaries to the Buyer for any other transactions upon the Company's sole decision.
- (2) To exercise lien of any items owned by the Buyer and held by the Company for any purpose including but without limitations other transactions. The Company may arrange to sell such items after serving a 14-day notice to the Buyer about his/her/its non-payment. The proceeds shall make up for the payment due.
- (3) If the Buyer owes the Company several payments as a result of different transactions, the payments will set-off any payments due in any particular transaction, regardless of whether the Buyer specifies to setoff such payments.
- (4) Refuse the Buyer to make, or to make on behalf of others, bids in any future auctions and/or to require a bidding deposit from the Buyer before accepting any future bids from him/her/it. If the Buyer fails to make payment within 35 days, the Company is entitled to exercise one or more of the following rights in addition to the aforementioned:
 - (a) To bring legal proceedings against the Buyer on behalf of the Seller to claim the entire payment due and the legal fees and attorney fees resulting from such proceeding based on a total claim.
 - (b) Cancel the transaction of Lots bid by the Buyer or any other auction items sold to the Buyer at the same or any other auctions.
 - (c) To arrange a public or private re-sale of the Lot. If the re-selling price is lower, the difference will be claimed against the Buyer together with any

cost incurred as a result of the non-payment by the Buyer.

g. No Collection of the Lot Sold

The Company will arrange for the storage of the Lot if such item sold is not collected within 7 days following the successful auction, regardless of payment. Such storage cost will be borne by the Buyer. Only when the storage, handling, shipping, insurance cost and any other expenses together with any other payments due to the Company are paid in full can the sold Lot be collected.

h. Export Permit

Except where otherwise agreed in writing by the Company, the fact that the Buyer's wishes to apply for an export permit does not affect the Buyer's responsibility to make the payments in 7 days following the auction date, nor does it affect the Company's right to impose interest on delayed payments.

If the Buyer requests that the Company applies for the export permit on his/her/its behalf, the Company is entitled to collect monies made in connection with such an application and any miscellaneous expenses together with any relevant value added taxes.

If the Buyer makes the payment regardless of the fact that an export permit is needed, the Company is not responsible for returning to the Buyer any interest or other expenses incurred therefrom.

5. The Legal Responsibility of the Company

The Company is responsible for returning payment to the Buyer pursuant to Article 2, Section 6. Otherwise, whether the Buyer, the Company, any employees or agents of the Company will not be held liable for any statements of the author, history, date, year, ownership, authenticity or origin of any auction item or any errors with respect to any explanations and any flaws or defects of any auction item. The Seller, the Company, the employees or the agents of the Company make no guarantee impliedly or explicitly with respect to any auction items. Any warranty of any kind shall not be included herein.

6. Return of Payments for Counterfeits or stolen goods

The transaction will be cancelled and payments made before remit to the Seller will be returned to the Buyer if the Lot of the Company is confirmed to be a counterfeit or stolen goods, or involved in obvious illegality by the professional appraisal party agreed and recognized by the Company in writing. However, if:

- a. The catalogue explanations or the notice at the auction distributed on the auction day corresponds to the opinions generally accepted by the academic or professional fields or explicitly indicates it conflicts with the opinions generally accepted by the academic or professional fields.
- b. Or the method used to prove that the Lot is a counterfeit or stolen goods is a scientific procedure not generally accepted for use before the publication of the catalogue or a procedure unreasonably expensive on the day of the auction, or impractical, or may cause damage to the Lot, the Company is not liable for the return of any payment under any circumstances. In addition, the Buyer's payment can only be refunded when the following terms are met:
 - (1) The Buyer must notify the Company in writing within 10 days following the auction day that he/she considers the relevant auction item a counterfeit or stolen goods.
 - (2) The Buyer must return the Lot to the Company within the following 14 days and the condition of the item must be the same as on the auction day without any damage.
 - (3) Upon returning the Lot, the Buyer must present evidence as soon as possible to convince the Company that the Lot is a counterfeit or stolen goods (The Company has the final and sole discretion and decision and such decision shall not be objected in this regard). The Buyer may also assign the good ownership of the Lot to the Company, which shall not concern any third party claim. Under no circumstances is it necessary for the Company to pay the Buyer an amount more than what the Buyer pays in connection with the Lot and the Buyer cannot claim interests.

The interests of the warranty cannot be assigned and belong solely to the Buyer who receives the original invoice on which such Buyer's name is recorded from the Company when the Lot is sold. Such Buyers shall remain the owner of the auction Lot and cannot assign any interest of the Lot to any other person. The Company is entitled to ascertain that the Lot is not a counterfeit or stolen goods based on a scientific procedure or any other procedure, regardless of whether such procedure is being used on the day of the auction. If the result of appraising and verifying whether the Lot is a counterfeit or stolen goods by the Company conflicts with the evidence provided by the Buyer, the Company's said result shall prevail over the evidence provided by the Buyer.

Please refer to our website for seller's Transaction Agreement

<http://ravenel.com>

<http://ravenelart.com.cn>







丁巳年夏月
畫於上海
張大千



